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VARIETY

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GABBING: \$50,000,000 ANNUAL BIZ

Rubbernecks Stretch Rockefeller Center Tours to 500G Yearly

They may be only a "bunion derby" to the more cynical New Yorkers but Radio City's guided tours have proved such an attraction to visiting rubbernecks that they now gross an average \$500,000 yearly for Rockefeller Center. That, of course, represents only a fair month's gross for Radio City Music Hall (which forms part of the tour) but, since the rubberneck receipts are almost all gravy, they comprise a lucrative sideline for the Rockefellers' vast emporium in the heart of midtown Manhattan.

Various rumors, perpetuated by a myriad of nitery and vaude comics, have it that visiting firemen, with their necks craned towards the high ceilings of the Radio City buildings, have sometimes wandered away from their guides never to be heard from again. Such rumors, of course, have never been substantiated. But the fact that 500,000 or more citizens annually take the one-mile hike around the buildings proves that the tours have become as much an attraction to visitors as the Automats' slot machines.

Those taking the tour, in addition (Continued on page 25).

RCA's Folsom Bullish On Future of Theatre Video, Sees Equipment Costs Dip

RCA president Frank M. Folsom thinks that theatre television is the next big phase in the development of video. He feels that RCA guessed it right by spearheading a merchandising upbeat for TV in 1948, giving all manufacturers blueprints of RCA production plans. Likewise color TV is second on the horizon, due to be clarified by the U. S. Supreme Court very soon with a decision on the RCA-CBS color tube hassle.

Likewise he is bullish on big-screen TV, pointing to some 50 sets of equipment sold to theatres in the past month at a price of \$15,500. This is down from the original \$25,000 mark, and should come down even lower as the market expands.

To the question, "Where's the programming gonna come from for big-screen theatre exhibitors?" Folsom relies on "the same kind of resourcefulness which has always distinguished the motion picture industry." He feels that right now its timing potential for benefit of the b.o. is good, so that theatres may be equipped to telexhibit anything from a Kefauver or a MacArthur public event to the World's Series or the Army-Navy game.

Pug Yens Legit Role As Respite From Ring

San Francisco, May 22.

Among the applicants for cast replacements in the Henry Fonda company of "Mister Roberts" at the Geary Theatre here last week was heavyweight boxer Pat Valentine.

Pug said he figured being an actor would be a snap after fighting Joe Louis and the present champ, Ezzard Charles.

Bankers Say HCL, Not Tele, Chasing Pix-Going Patrons

Minneapolis, May 22.

Consulting with the American Industrial Bankers Assn. heads here for the 17th annual industrial banking institute, local exhibitors, in an effort to have some more light thrown on their box-office troubles and problems, were told that TV isn't their principal difficulty, although, of course, it's a contributing factor in depressed grosses.

The main trouble, the theatre-owners were told at a powwow, is that "too many people are being priced out of the market for goods they might want, including movies. People are not making the money (Continued on page 21).

Impresario Solons

"The People's Choice," talent show on which the impresarios presenting the new performers will be U. S. Senators and Representatives, is being packaged by Jack Barry and Dan Enright.

Barry-Enright Productions, which currently has "Life Begins at '80" and "Faith Baldwin Theatre of Romance" on ABC-TV, has already gotten tentative okay from Senators Estes Kefauver, Charles Tobey, Everett Dirksen, Styles Bridges, Homer Ferguson and Alexander Wiley, and Representatives J. K. Javits and Francis Walter.

Each week four audition winners will come to New York for the telecast, with the Congressman or Senator from their district introducing them on the air. An overall winner will be picked each year as "The People's Choice."

EVERYBODY GETS INTO LECTURE ACT

By KURT SINGER

(Director, International Platform Assn.)

The American lecture platform has become a \$50,000,000 a year industry. More musicians, actors, monologists, dancers, hypnotists, magicians, glass blowers, snake charmers and makeup experts are showing their wares yearly in addition to the standby gabbars.

One of the biggest boxoffice hits in gabfest history has been Lowell Thomas, Jr.'s, illustrated lecture on Tibet. He gave 300 talks at an average of \$1,500 a program. His Chicago manager, Ford Hicks, cashed in too. Lowell has decided to rest and go to India, where he'll make a new picture. An offer of \$100,000 for his Tibet film was turned down.

Other hits in the illustrated travelog lecture field today are Karl Robinson on Austria; Bert Knapp on Scandinavia; Winifred Walker on Australia; Richard M. Bott with a new Hawaii show, and Bathie Stuart's full-color feature on New Zealand.

The old standbys on the lecture (Continued on page 55).

See UPT-ABC Deal Set; Stock Swap

Deal was reported virtually set yesterday (Tues.) for United Paramount Theatres to acquire control of the American Broadcasting Co. radio and television networks.

It's understood that the major stumbling blocks that resulted in collapse of last week's negotiations have practically been removed, with Ed Noble, ABC board chairman and principal stockholder, reportedly agreeing to a stock swap deal and acquisition of UPT preferred issues. No cash payment (Continued on page 61).

Tharpe's Stadium Nuptials

Washington, May 22.

Sister Rosetta Tharpe, leading gospel singer and one of Decca's top-selling artists, will be married to Russell Morrison, a Savoy Ballroom, N. Y., exec, in an unusual ceremony. Wedding rites will be held at the Griffith Stadium, Washington, July 1, as part of Sister Tharpe's concert date there.

She makes an annual stand at Griffith Stadium, regularly playing to capacity attendance.

Wald-Krasna Call It 'Hollycide,' That New Pix Prod. Fear Complex

TV Resurrects Joe Miller—Cerf's Pitch

Chicago, May 22.

Season's windup sessions of the Chicago Television Council is slated to be the organization's biggest blowout of the year, with publisher-columnist Bennett Cerf coming in as featured speaker for the June 5 meeting. Cerf's subject will be "TV Resurrects Joe Miller," so Windy City's video comics have been invited as special guests.

New officers will also be elected at the June meeting. Current proxy is Fred Kilian, Chi ABC program director.

\$2,000,000 Rap In Richards' Fight To Get Off Hook

Washington, May 22.

John J. Patt, proxy of the G. A. Richards stations, estimated last week it has cost Richards around \$2,000,000 to fight his three-year-old case with the FCC.

In a statement issued from the offices of Fulton, Walter & Halley, Richards' Washington counsel, Patt said the FCC inquiry into news-slaying charges against the stations "is considered a significant test case by both radio and press on how far a Government bureau can use its licensing authority to compel licensees to comply with the bureau's conception of fairness."

Patt's statement took issue with a recommendation made recently (Continued on page 18).

TV in Halley's Future

Rudolph Halley, former counsel to the Kefauver crime committee, may have his own show on television soon. He has announced his willingness to go on TV on a regular basis and is now huddling with agencies and packagers on possible formats.

While nothing has definitely been set, it's believed that Halley will likely go into a documentary-type crime show or a panel quiz program.

Hollywood, May 22.

"The motion picture industry is searing itself to death, and unless we get rid of the prevailing fear in the industry, the fear of insecurity, the fear of what to do, we are all lost and we will end up trying to catch up with the men who used to be in the vaudeville business," in the opinion of RKO producer Jerry Wald.

"Hollywood has already talked itself into a self-induced depression and is blaming everybody else when, in truth, Hollywood has nobody to blame but itself," his partner, Norman Krasna, footnoted. "The industry has blamed television, the film exhibitors, the high cost of living, etc., for the declining boxoffice and the current resulting fear complex in Hollywood, but none of these is basically to blame. It is a recognized fact that the public is hungry for entertainment, for excitement, for something new to pique the curiosity, and that they will pay to see good entertainment. It is conversely also true that they will not pay to see dull entertainment, whether it's in the form of a movie, a baseball game, a prizefight, a book, a play, a lecture," says Wald.

"The heart of the matter is that Hollywood has not supplied a con-

(Continued on page 21)

Mencken Makes His Video Bow (Disked), Declaims On Drinking and Religion

Baltimore, May 22.

Henry L. Mencken, Baltimore's "Sage," went on TV Sunday (20) night, but strictly as a recorded voice. Recovering from a serious illness which has kept him inactive, Mencken okayed the airing of his voice over WMAR-TV as part of an interview with William Manchester, author of the Mencken biography, "Disturber of the Peace," by Donald Kirkley. Baltimore Sun drama and film critic, who conducts a weekly program over the station.

Recorded excerpts were taken off 10 two-sided platters made by the Library of Congress in 1948 for use of scholars, and contained a cross-section of the Baltimore "bad boys'" opinions and observations of the general American scene. Topics covered in the current airing were "The American Libido For The Ugly," "Drinking" and "Religion."

The average American has "a lust for the hideous," says Mencken. He takes a general delight in (Continued on page 61).

18th ANNUAL

Survey of Radio and Television Showmanagement

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Backlogs of Multi-Top Names Cue Studio Releasing Headache

Hollywood, May 22.

Domination of current backlog by a comparatively small group of star names has cued a new releasing headache for the major studios. Total of 20 thespes are prominently in 75 of the top pix awaiting release, some of the bigger names having amassed backloggs of as many as six pictures each.

Studio difficulty, of course, is based on an unwillingness to saturate the market with films starring the same personnel. Chief complication stems from the growing number of loanouts in recent months and the number of top name stars now available for any film on a freelance basis.

Effect of the loanout practice op the majors is typified by the case of Shelley Winters, who has four films due for release—each from a different studio. First to go will be Roberts Productions' "He Ran All the Way," UA release set for mid-July. Following, in rapid succession, will be Paramount's "A Place in the Sun" and Wald-Krasna's (RKO) "Behave Yourself," both set for release in September, and U.I.'s "Fiddler's Green," tentatively set to go out around the latter part of October. Ironically, actress hasn't had a film out since "Frenchie," which UI released last January.

Top backlogger in the freelance field is Ray Milland, with one film just going into release, four completed and one ready to start within a couple of weeks. First out is United Artists' "Circle of Danger," which will be followed by

(Continued on page 21)

Ferrer Added to Midnite All-Star 'Pint Parade'

José Ferrer has been added to the talent roster for "Pint Parade," all-star benefit to be presented by the United Entertainment Industry at the Center Theatre, N. Y., at midnight next Tuesday (29). Others in the cast will be Gloria Swanson, Frank Sinatra, Laraine Day, Perry Como, Kate Smith, Clifton Fadiman, Dagmar, Eileen Wilson, Ken Murray, Sam Levenson, Frankie Laine, Steve Allen, Victor Borge, Paul Winchell and Jerry Mahoney. Ray Bloch orch will be in the pit.

Ticket of admission is one pint of blood, given by May 29, at the temporary blood centre in rooms 143-145 of the Hotel Astor, N. Y.

Thesps Preem Nuptials Via 'Royal Family' Lines, Almost Stop the Show

Ottawa, May 22.

Between-show nuptials for Mary Sheppard and John Howe, permanent members of the Canadian Repertory Theatre, Ottawa, tied in amusingly with "The Royal Family," season's windup. Well-publicized wedding, skedded between Saturday performances, was known to most of matinee audience, and when the wedding principals—playing young daughter and midaged producer—joined hands at one point in the play, audience applause nearly broke them up. Later a sarcastic Kaufman-Ferber line—"What are you going to do this afternoon—get married?" stopped the show.

Unlike '49-'50, CRT edged out of the red in the 35-week stretch

(Continued on page 15)

WANGER EXPANDING VIDPIC INTO FEATURE

Half-hour film based on "Aladdin's Lamp," which was produced by Walter Wanger of a possible series for ABC television, will be expanded by the producer into feature length for regular theatrical distribution. Wanger thinks he'll have to add another 60 minutes to the running time and will seek to insert name values into the expansion in order to give the picture a better boxoffice potential.

Fact that Wanger is pulling the pilot film out of the video hopper indicates that the TV market for vidfilms is not yet big enough for the major Hollywood indie producers. Film stars Johnny Sands and was adapted by Howard Dimsdale. William Cameron Menzies, who designed sets for "Gone With the Wind" and Wanger's "Joan of Arc," also handled sets on "Aladdin."

Franco-U.S. Patriotic Pitch With Yank Stars

Paris, May 22.

Editors of the Paris-Match Magazine are organizing a Franco-American Independence Day gala to be held July 3 at the Moulin Rouge which has been shuttered for over a decade. The gala, which will commemorate the 2,000th anniversary of Paris, will glorify the 1900 era and tie up the Moulin Rouge with Hollywood. Top American film names will be invited.

The affair will be sponsored by the U. S. Embassy in Paris and TWA and Air-France have been set to fly the U. S. stars over.

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To Appeal Toronto's Nix On Mary Pickford Statue

Toronto, May 22.

Parks Commission here, by a 5-2 vote, turned down proposal to erect a \$3,000 statue to Toronto-born Mary Pickford, but sponsors will immediately take their plea to City Council direct and have the support of Mayor Hiram McCallum and two members of the five-man Board of Control.

Proposed statue and fountain was to have been placed on the center-boulevard strip of University Ave., opposite Miss Pickford's birthplace, now part of the site of the Hospital for Sick Children.

Talent, Manager Guilds Meet On 20th Pay Cuts

Reps of Actors, Writers, Directors, Producers and Artists Managers Guilds met Monday night (21) in an informal session at the Screen Directors Guild offices to discuss 20th-Fox's plan for voluntary pay cuts. Session, attended by 35 from the five groups, was, it was stressed, not authorized by boards of various Guilds. However, officials of each group were in accord that the session be held prior to individual board meetings.

Although no action was taken, the following statement was issued: "25 representatives of the four Hollywood Talent Guilds, plus the Artists Managers group, met last night to explore two statements issued by executives of 20th-Fox. It was decided by those present to seek more information on the problem, and when that information has been received the various representatives will report back to their individual guild boards."

Meeting was called by Joseph L. Mankiewicz, SDG proxy. It was originally set up for three talent Guilds, the actors, writers and directors. However, Monday morning hurry calls were made to invite reps of the Producers and Artists Managers Guild.

Ronald Reagan, Joseph L. Mankiewicz and Karl Tunberg, presidents of SAG, SDG and SWG, went into a huddle when they heard about the Spyros Skouras plan and advised all their members on the 20th-Fox lot to wait until their guilds have obtained a detailed report on the company's assets, liabilities and financial prospects.

They pointed out that guild members had taken salary cuts on all the major lots during the last two years.

During the bank holiday in 1933,

(Continued on page 18)

Harlem Goes Gala For Josy Baker

Harlem put on one of its major shows on Josephine Baker Day, Sunday (20) when the National Assn. for the Advancement of Colored People awarded the repatriated Partisan comedienne a lifetime membership in recognition of her efforts toward inter-race relations in the theatre. Award was made by Nobel Peace Prize winner Dr. Ralph Bunche at a dinner tendered her at Golden Gate Ballroom. Other major award was a scroll by the American Guild of Variety Artists presented by veepie Gypsy Rose Lee. At one point there were 5,000 people lined up in the rain waiting for a glimpse of Miss Baker.

The presentations climaxed a day of galas by NAACP which started with press interviews and a luncheon at Harlem's Hotel Theresa attended by 400, a parade of Harlem youth groups, a cocktail party at the Park Palace Ballroom, attended by New York's Mayor Vincent Impellitteri, and the dinner. In addition, several Harlem department stores and shops gave Miss Baker a number of gifts.

Station WLIR will mark a week-long "Salute to Josephine Baker" which will include guest appearances by Dr. Bunche, Fredric March, Florence Eldridge, Jean Hersholt, Miss Lee, Noble Sissle, Josh White, Ella Fitzgerald, Lionel Hampton, Walter White and Lindsey White, latter two NAACP execs.

Royal Scores Present Showmanship, Recalls Film Pioneers' Bounce

Merrill Wants Firing By Met Arbitrated

Through his manager, Moe Gale, baritone Robert Merrill is filing to arbitrate his current hassle with Met Opera managing director Rudolf Bing, though the latter is adamant in refusing to allow the situation to go to arbitration. The singer and Bing are at odds on what the latter alleges to be a violation of Merrill's Met contract when he went to Hollywood to do a Paramount picture, thus foregoing the Met's spring tour. It resulted in Bing dismissing Merrill from the Met roster.

Despite Bing's refusal to arbitrate, the American Guild of Musical Artists will likely insist on arbitration. A finding for Merrill by the American Arbitration Assn. would be used by AGMA as a means to reinstate the singer with the company.

Philanthropy, Showmanship Parlayed by Society Groups To Raise 700G Annually

Parlaying philanthropy and showmanship, society amateur theatricals in the hinterlands have been raising close to \$700,000 a year for local charities under the aegis of the Jerome H. Cargill production service. With a staff of 15 professional directors, Cargill produces 160 shows a season in as many towns, enlisting his cast from the local "blue book." Tix are usually peddled at \$10, but since the town's politicos, subdebs, junior leaguers and prominent businessmen participate in the production, house is generally sold out in advance.

Hyped by planned promotional campaigns and awards for top ducat-sellers, the performances usually gross around \$15,000 in the smaller towns and \$30,000 in the larger ones. A limited percentage deal is arranged by Cargill with the sponsoring organization so that most of the coin can be donated to the local charity. In recent years proceeds from these amateur theatricals have purchased 32 iron lungs for hospitals around the country and established blood banks in almost every locality visited.

By using a flexible revue format, the director is able to place everyone who wants to be in the show. Casting and rehearsals begin four weeks before the premiere, and those who show no aptitude for the stage are given walkon parts or chorus assignments so that friends and relatives can see them in costume and greasepaint. A cast of between 150 to 200 volunteers is used, so that none of the town's bluenosed citizenry is disappointed. Such pros as William Holbrook, Fred Evans, Harland Dixon and

(Continued on page 16)

CYNDI GLENN TO HEAD NEW PARIS 'BERGERE'

Paris, May 22.

Paul Derval has signed Cyndi Glenn to headline in his next edition of the "Folies Bergeres." Miss Glenn, among the first U. S. performers to star in top Parisian revues, was originally slated to return to America in a Franco-American show which U. S. impresario Clifford C. Fischer is lining up here.

A dearth of local drawing femme stars is causing an increasing reliance on U. S. names. Indicative is the fact that Mary Meade is topping the current Casino de Paris display.

Only Names for USO

Lana Turner may follow Jack Benny, Jennifer Jones and the Jack Powell unit (regular vaudeville company) to the Korean front under USO-Camp Shows auspices. Not until next fall will USO have an extended budget for further talents.

Right now only top names and surefire vaude units like Powell & Co. are wanted in the Far East.

Veteran showman John F. Royal, now a National Broadcasting Co. vicepres, doesn't think that present-day theatre showmanship rates with the oldtimers. Royal, onetime RKO theatre exec during vaude's heyday, has some marked opinions on the subject. He recalls exhibitors like Ike Libson, Sam Rothafel (Roxy), Elmer Rogers, Martin Beck, Morris Meyerfeld, Moe Mark, Dr. Hugo Riesenfeld, Harold B. Franklin, Bob O'Donnell, Sam Katz, A. J. Balaban, Major Edward Bowes, Sid Grauman, Turner & Dahmen, Ackerman & Harris, the Schencks, John H. Harris, Abe Blank and others—and he recalls when their showmanship made their mark on the entire picture from the Met roster.

Today most of them are legendary, gone or active only on higher levels. In the struggling pioneer days they were adventurous showmen. They dared to do things.

Balaban & Katz made the "Public service" and Rothafel the "Roxy service" shine in romancing the theatregoer, Royal recalls. "Joe Plunkett did stunts at Broadway's Mark Strand Theatre, that vied with Dr. Riesenfeld's ambidextrous operations of the Rialto and Rivoli, Bowes at the Capitol, and Rothafel at the Roxy," Royal adds.

There was bounce and verve and excitement in running a theatre. No matter that they say about Ed Albee, he gave his managers rein by such little things as letting them buy for their own houses, even though the pooling of the purchasing of bulbs, soap, toilet accessories and the like was once figured as perhaps saving \$150,000 a year for the circuit. Albee said no; he wanted each house manager (Continued on page 21)

LENA'S \$10,000 PER FOR 4 WEEKS AT N. J. RIVIERA

Lena Horne will play the Riviera, Ft. Lee, N. J., for four weeks starting Sept. 7 at \$10,000 a week. It will be the singer's first date at nitery, her previous cafe engagements in the New York area during the past few years having been at the Copacabana.

The booking indicates that Riviera operator Bill Miller will make a strong bid to cash in on the late summer-early fall business, when patronage at the spot ordinarily dives. Miller has also inked comedian Victor Borge for two weeks starting Aug. 23.

HCL of Today's French Tourism Staggers Mugg

By HERB GOLDEN

Cannes, May 15.

Have been searching all over France for a typewriter—and I'm not sure I have one yet. This is a little French job with the keys all in the wrong place.

Worst winter and spring in memory is the native story on the Riviera—like the tales handed out in California. Sun's out today and the Mediterranean is its advertised blue.

Principal thing noted about France in the 2½ years since last here is the change in costs. It's about twice as expensive now. Bread just went up another 20% and all the restaurants and pensions are changing prices accordingly. We've been following a Michelin Guide and have found almost all hotel rates higher than those quoted.

The famed restaurants that were always high are even higher and you can pretty rapidly go broke trying to keep up with them. On the way down here, incidentally, we lunched at Le Pyramide, the famed restaurant at Vienne on which Joseph Wechsberg did that wonderful piece in the New Yorker about a year ago. We had 13 different types of pate de foie gras and lunch was a mere \$15. C'est experience!

Although the season is still a month away, there is an amazing number of people on the Riviera. Not many Americans, but flocks of English (although they're permitted only 100 pounds and don't quite understand how they can sit at Monte Carlo and other casinos and play for relatively large stakes). Large number of tourists (Continued on page 63)

THEATRE TV MAPS BIG PROGRAMS

Never Save Gas Going Uphill

No question about it—the picture business is going through its fourth big phase. Came the silent, the talkers, then a depression-era downbeat which saw bantos, bingo and giveaways (from dishes to autos at their peak), followed by the wartime upsurge, circa World War II. And now the readjustment.

With wartime prosperity it was axiomatic that if you advertised "Coming: Toots Shor's Menu" they wouldn't bother to inquire what was the headline dish. Nobody could make a "bad" picture, and from the creative artists' viewpoint the major wrong was the inability "to keep a buck." That's how capital-gains and indie setups were born, unproductive as most of them were.

The readjustment cues a fight to maintain the status quo, and new concepts for the picture business may well be in order.

There may be lesser theatres. Downtown traffic may give drive-ins and nubes newer and greater values. Top pix may more and more approach the boxoffice standards of hit plays—if they zing, they're real boffolas and draw huge monetary returns; if they're lemons the public doesn't want them.

The competition for the American people's leisure time is the crux of the boxoffice situation. The four choice nighttime hours find sports, TV, AM, motoring, the weather (good or bad), eateries, hooveries, niteries and just-take-it-easy discussions and diversions competing against pix. Somehow, unfortunately, the daytime appeal of "going to the movies"—that great market of the femme matinee trade—has suffered in like proportion, so there is no cushion from the distaffers, who seemingly have found equally diverting interests that militate against the film b.o.

The new concept for the picture business will require the same derring-do that keynoted the pioneering spirit which made the film industry great—in other words, the renewed application of genuine, showmanly aggressiveness in selling the public a great entertainment medium.

That showmanship doesn't mean penuriousness, because exploitation, ballyhoo and merchandising are the essence of the picture business. You never save gas going uphill. Too often conservatism and retrenchment undermine the very purpose of selling.

Pay Slashes at Other Companies Uncertain in Wake of 20th Cutting

Anticipation that the 20th-Fox move to cut upper-bracket salaries might spread to other economy-minded pic companies was repeatedly expressed in exec circles during the past week.

While officers of the various outfits denied specific plans in that direction, it was said that some future board meetings within the trade doubtless will hear proposals for such cuts.

Companies in the past few years have trimmed other operating costs to nearly the minimum. How much more they can go without impairing efficiency of operation remains questionable, it's agreed.

Another consideration is that dismissal of rank-and-fileers invariably has been stirring trouble with the film unions.

Numerous pic toppers queried on the matter were unanimous in their report that as the situation now stands every expense is being closely watched with the view of effecting savings wherever possible. But there's no personnel or other overhauling of operation presently in view.

In line with this, RKO, which has been hit hardest, earnings-wise, reportedly is fearful of any

(Continued on Page 15)

Sol Schwartz Signs 3-Year RKO Pact

Sol A. Schwartz, prez of RKO Theatres Corp., has inked a three-year employment contract with the chain, it was disclosed in N. Y. yesterday (Tues.), following approval of the deal by the board of directors.

Schwartz has been with the circuit for the past 29 years, having started as assistant manager of the Alhambra Theatre, N. Y. Series of promotions was capped with his appointment to the presidency upon divorce of the theatre company from RKO production-distribution last Jan. 1.

See Johnston Back at MPAA By September

Eric A. Johnston, now serving as Economic Stabilization Director, is expected to return to presidency of the Motion Picture Assn. of America next September.

Highly-placed film execs. while asserting they have had no definite commitment from Johnston, believe he'll ankle the Government post upon expiration of his current nine-month leave of absence from MPAA. Johnston took the national economy assignment last January, leaving the MPAA reins in the hands of his exec aide, Joyce O'Hara.

Contributing to the belief he's looking to return to the industry spot next fall is the fact he is said now to be re-acquainting himself with the trade's intimate problems. Johnston discussed pic conditions at an informal luncheon-meeting with execs in N. Y. last Friday (18) and probably will be sitting in at other such sessions from now on.

'Substantial' Product Always Comes to Rescue Of H'wood—Pasternak

Plenty ballish on pic industry prospects, Metro producer Joseph Pasternak said on Monday (21) that the trade's history has been repeatedly marked with crises of one sort or another, and in every instance substantial product comes along as the rescuing factor.

Pasternak is fully confident present dropoff in business will be reversed and professes no alarm over the industry's general economic welfare. Film-maker is on a N.Y. visit from Culver City to scout new faces and "take a look at the long lines at the Music Hall," where his latest, "The Great Caruso," is now drawing top returns.

Pasternak said he's considering

AWAIT ENOUGH HOUSES IN CHAIN

Theatre television-minded exhibitors have big plans in their future for entertainment programs which may outstrip in talent and production anything yet presented on a stage. But they're convinced that they can't do such shows until enough theatres are linked together to provide the necessary boxoffice to bankroll such productions; hence, the emphasis at the outset on comparatively inexpensive sports events.

In a roundup conducted by VARIETY of a number of exhibitors who have recently ordered theatre TV equipment, the theatremen also indicated unanimously that they consider big-screen video as the potential hype so desperately needed now at the boxoffice. It was generally agreed that theatre TV, if it gets full support from the entire industry, can do as much to revive flagging interest among customers as the introduction of sound did in the late 1920s.

Exhibs, for that reason, blasted several of the top circuits in the

(Continued on page 18)

PIX HOLD PRICE LINE AS 'CHEAPEST' AMUSEMENT

A graph of price increases from September, 1945, to December, 1950, prepared by Council of Motion Picture Organizations, reveals that despite soaring operating costs, pix continue to hold their price line as America's cheapest entertainment. During the period indexed, motion pictures rose 11.3%, compared with 38.7% rise in general cost of living. Food prices jumped 55.5%; clothes, 31.9% and rents, 22.7%.

Graph, based on U. S. Bureau of Labor statistics, is being made available by COMPO to theatres for posting in lobbies "so that the public," COMPO points out, "may know that our industry, far from adding to the inflation spiral, has kept its prices at a reasonable level."

Chi Folds Up To 112

Five more Chi theatres are slated to buckle within a week, hitting the overall total in this area to 112 darkened houses.

New group to close includes the Mars, Vic, Town, Manor and 400.

National Boxoffice Survey

Biz Still Sluggish; 'Caruso' Continues No. 1 Fave By Big Margin, 'Fancy,' 'Thing' Next Best

Returns in key cities this week range from sluggish to big generally, with many exhibitors blaming product and persistent offish biz tone. Despite all obstacles, reports from VARIETY-correspondents in representative keys show that stronger product is managing to make favorable showings in most instances. Exhibs will be watching to see how much film trade rebounds with the usual favorable upswing Memorial Day week.

In the face of all adverse factors, "Great Caruso" (M-G) continues to rack up nice to big or smash biz. It is way ahead of other films with a great \$353,000 or better, based on returns from 14 playdates, and is easy winner of first place for the second week in a row.

"Goodbye, My Fancy" (WB), just starting last week, is pushing up to second spot although inclined to be uneven. "The Thing" (RKO) again is near the top in third position, well ahead of its next strongest competitor. Fourth money is going to "Lemon Drop Kid" (Par) while fifth goes to "Appointment With Danger," also from Paramount.

"Smuggler's Island" (U), just out last week, is grabbing off sixth position, with "Rawhide" (20th) in seventh slot. "Forbidden Planet"

Report WB May Adopt Lurie Plan For Liquidation of Its Realty Holdings, And May Enlist Him to Handle It

By ABEL GREEN

Andy Smith Negotiating 20th-Fox Pay Settlement

Cash settlement of Andy W. Smith, Jr.'s contract with 20th-Fox currently is being negotiated. Smith, who resigned two weeks ago as company's v.p. and general sales-manager, returned to New York last week from a fishing trip to Maine to discuss his payoff. His contract had two years and seven months to go.

Smith has no immediate plans.

Sacks Denies Any NBC-RCA Plan To 'Takeover H'wood'

Hollywood, May 22.

RCA veepie Manie Sacks has made it clear, during his local huddles last week, as has NBC veepie of Coast operations John West, that "RCA-NBC is not interested in any Hollywood talent-raiding, studio takeovers, or the like." This is answer to an imaginative story in a Coast tradepaper (not DAILY VARIETY), along with the nervous jitters currently obtaining out here on the pix-video front.

It was accented anew that the Burbank acreage (actually 40 acres, and not 30), which cost RCA-NBC around \$800,000 (not \$1,000,000) is "something for the future." This doesn't mean any kinks to the existing NBC radio-TV studios at Sunset and Vine.

Nor does it mean that NBC is on any foraging expedition as regards picture studio facilities, residual films, or picture talent.

Sacks' advent seemed to give this nervous phase of the business new accent. As evidence of the casualness of his Coast trip, other than normal talent relations, is the fact that NBC president Joe McConnell has decided not to come to Hollywood this week as was planned last week.

The lingering feeling that the Louis R. Lurie-Warner Bros. deal is not 100% cold may take new form as the three brothers plan to liquidate their theatre holdings. A new proposal is reported planned by Harry M. Jack I. and Major Albert Warner, calling for new proxies to authorize them to sell some 330 theatres and realty of the existing WB circuit of 468 houses.

In effect, this is an execution of the Lurie proposal to liquidate the WB realty—almost everything except the studio. Lurie meant to retain that also, and it's now more and more in the open that Louis B. Mayer was "strongly behind" the San Francisco realtor.

The necessity for a new proxy roll call of WB stockholders stems from the fact that the divocation split WB into two separate entities. The brothers expressed themselves as remaining with the production-distribution end and ceding control in WB Theatres to others.

Lurie's continuance in the WB picture stems from a vociferously (Continued on page 21)

TOA Proceeds Quietly With Plan to Supply Coin for Indie Films

Theatre Owners of America is going ahead quietly with its proposal to underwrite "competent" indie producers in order to boost product flow. TOA announced its intentions at its board meeting in Washington April 4, when executive director Gael Sullivan warned that if Hollywood didn't wake up to the need for more pix, organization members might finance indie production.

Since the board meeting a committee has been appointed to delve into all the ramifications of the (Continued on page 21)

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(Complete Boxoffice Reports on
Page 10-14)

Ferrer Labels Himself as 'Stupid' And Careless' on Commie Org Ties

Washington, May 22.

"Plain, stupid carelessness" led to Jose Ferrer's tie-ins with numerous left-wing organizations, the screen and legit star told the House Un-American Activities Committee today. Denying emphatically any iota of pro-Communist sentiment but not questioning evidence of his associations with the variously shaded Red groups, the performer said he sought to "explain, not excuse" these past associations. The explanation, he said, was his own ignorance.

Ferrer told the Congressional Committee he endorsed the candidacy of Benjamin Davis for the N. Y. City Council on the belief that Davis was a Democrat. He professed no knowledge of the fact Davis was a Communist Party member of the Council for four years, nor did he know that the Democrats had withdrawn their support of Davis.

Queried on a Daily Worker (N. Y. Commie publication) news story which listed him among the sponsors of a May Day rally, Ferrer claimed he learned only a couple of months ago that May Day is an official Communist holiday. He said he didn't recall sponsorship of the rally but "might have done so."

Ferrer, asked if he had it to do over again, stressed he would completely refrain from any links with any group or individuals whom he suspected of being on the left.

Did he have any suggestions on means of rendering the Party less effective in the theatre business?

Ferrer had ready answers to this. He would outlaw the Communist Party and all Communist activity. "I am convinced the Communist Party is an instrument of a foreign government. It would be simpler and clearer if the Communist Party were an outlaw."

Secondly, Ferrer declared, he would widely publicize the fact the Attorney General's office and the House Committee are available to actors for guidance on their participation in or endorsement of any activity of the sort which brought him before the House group.

Largest Audience

Flanked by his attorneys, Abe Fortas, of the Washington firm of Arnold, Fortas & Porter, and New York lawyer Edwin M. Reiskind, the 39-year-old Oscar winner took the stand before the largest audience since John Garfield's stint.

After preliminary questioning, committee counsel Frank S. Tavenner swung around to his Hollywood background. Ferrer made it clear that he never considered (Continued on page 16)

TV Rights at Stake In UA Suit Vs. Six Over 25 Pictures

Question of whether the holder of reissue or residual rights to a film also owns the TV rights may be determined in a suit which United Artists filed in N. Y. Federal Court last week against Magnus Films, Inc., Masterpiece Productions, Jacques Grinieff, Herman Greensfeld and Paul Broder. UA wants an injunction to restrain the defendants from licensing some 25 pictures to television.

UA claims that the defendants infringed its copyrights to the films by televising them since April, 1950, without permission. Damages, an accounting and render of the prints pending settlement of the action are also asked. Involved in the litigation are 11 Walter Wanger pix, eight from UA and six from United Artists Corp.

Case arises out of UA's transfer of the 25 films to Grinieff several years ago. Deal was subject to certain terms. One of them, according to the distrib's legalities, O'Brien, Driscoll, Raftery & Lawler, carries with it the understanding that the TV rights to the block of pictures were not included in the agreement.

After the films were turned over to Grinieff, it was learned, he later farmed them out to Magnus and the other defendants. Group of pix includes such Wanger productions as "I Met My Love Again," "Foreign Correspondent," "Blockade," "Trade Winds" and "Eternally Yours."

N.Y. Judge OK's Transfer Of RKO Suit to Coast

Federal Judge Samuel Kaufman last week granted RKO's motion to transfer a \$1,250,000 plagiarism suit brought in N. Y. Federal Court against the studio by Joseph Anthony to Los Angeles Federal Court. Jurist gave the greenlight to the switch over Anthony's protest after RKO claimed the move would facilitate the appearance of probable witnesses.

Anthony, who assertedly wrote the yarns, "Sister Eve" and "Make Believe Ballroom of the Air," charges RKO incorporated some material from his works in its picture, "Bachelor and the Bobbysoxer." Denying the allegation, company discloses that the screenplay, authored by Sidney Sheldon, was acquired from Vanguard Films.

Order FBI Probe Into Testimony By John Garfield

Washington, May 22. Dissatisfaction within the House Un-American Activities Committee over the recent testimony of actor John Garfield broke into the open last week on two fronts.

Committee ordered the Garfield transcript turned over to the Department of Justice with a request for an FBI going-over. It wants to know how the Garfield statements and denials stack up with FBI records.

When he was on the witness stand before the committee on April 23, Garfield denied that he ever knew a Communist in Hollywood or on Broadway, or that the Communists had ever approached him for assistance, and that he had been unaware until recently that there was a Communist Party in the motion picture colony. He also denied knowledge of any "front" activities and insisted he was a militant anti-Communist.

The second way in which the committee showed displeasure with his testimony came last Friday (18) during the questioning of Roy M. Brewer, international rep in Hollywood for the International Alliance of Theatrical Stage Employees. While Brewer was describing the violence in the Conference of Studio Unions strike of 1945, he was asked what part Garfield played in that strike.

"John Garfield," was the reply, "headed a committee which included John Howard Lawson, and they served notice in a public statement that they would be on hand as observers to protect the civil rights of the strikers. They sent a telegram to that effect to Jack Warner." (Lawson is one of (Continued on page 15)

REFUSES TO DISMISS DENIS' LIBEL ACTION

Motion for dismissal of a libel action by indie pic producer Armand Denis against the R. J. Reynolds Tobacco Co., New York Daily News and Lewis Cotlow was denied in N. Y. Supreme Court this week.

Denis is asking damages of \$275,000. It stems from publication in the daily of full-page advertisements of a testimonial by Cotlow in behalf of the cigarette manufacturer. In the ad copy, Cotlow was allegedly depicted as the hero in scenes taken from "Savage Splendor," jungle pic which Denis lensed for RKO release.

Denis' complaint is that Cotlow, who had been engaged to assist him on the film, was not even in Africa at the time the scenes were shot and had nothing to do with the photographed adventure material shown in the ads. Plaintiff charged that by permitting himself to be photographed in the ads Cotlow had breached his contract. He also charged that the publication made it appear that he, Denis, had been representing himself falsely as the film's producer.

Par's Canadian Sales Meet in Toronto May 31

Paramount's Canadian sales division will hold its annual convention in Toronto, May 31-June 2, with Gordon Lightstone, Canadian general manager, presiding.

Attending from homeoffice will be A. W. Schwalberg, prez of Paramount Film Distributing Corp.; Oscar Morgan, short subjects sales manager, and Jerry Pickman, ad-publicity-exploitation chief.

RKO Foreign Pix Plan Stirs Paris

Paris, May 15. Disclosure that RKO will distribute foreign product in the U. S. has created considerable Continental industry comment. Projected move was revealed here by the company's foreign chief, Phil Reisman, during the firm's Continental sales convention.

A number of European film-makers are inclined to discount the reported new RKO release policy, preferring to wait and see if it actually materializes. Others, however, consider the plan feasible because Americans have become increasingly foreign-minded.

Continental producers say that substantial revenue from the U. S. market would be a lifesaver for them, and also would tend to lower local barriers against Hollywood product. Meantime, Reisman left for London, where he will stay a week before returning to N. Y.

Under new setup, RKO has acquired two British pix for western hemisphere distribution. One is the independently-made "Lili Marlene" and the other the Marcel Hellman-Peter Rathvon-ABPC musical, "Happy Go Lovely," starring Vere-Ellen, Cesar Romero and David Niven. Object of the new policy was to bring more variety into the industry, and he suggests (Continued on page 55)

Heavier Taxes Cut Into Technicolor Net; \$540,934 for Qtr.

Heavier tax bite cut Technicolor's net profit for the quarter ended last March 31 to \$540,934, equivalent to 58¢ per share, corporation disclosed this week. Earnings compare with \$632,984, or 69¢ per share, for the comparable first quarter of '50.

George F. Lewis, v.p. and general counsel, reported the provision for taxes amounted to \$976,620 in the recent period, as against only \$439,702 in the '50 quarter.

Figures were announced at Techni's annual stockholders meeting in N. Y. at which four members of the board were reelected for three-year terms. They were Everley Childs, Jr., David S. Shattuck, Murray D. Welch and Lewis.

Lewis told the session that Techni's current output of 70 features annually is about the limit for the time being. He said this amount of processing represents capacity, and material shortages virtually bar expansion of facilities at present.

Lewis presided over the meeting in the absence of proxy Herbert T. Kalmus, who is in Europe on business.

Merck Buys WB's N.Y. Warehouse for \$1,000,000

Merck Pharmaceutical has bought the Warner Bros. warehouse at 619 West 54th street, N. Y., for over \$1,000,000, and the WB department has been merged into the West 44th street homeoffice. The heavy props, scenery, etc., will be shunted out to the old Vitagraph Studios plant in Brooklyn, where the film printing has been chiefly focused.

Eventually, the side-by-each buildings at Nos. 321 and 325 West 44th street will be consolidated, and one or the other of the home-office buildings sold. Right now they're two sprawling sites, with multiple projection rooms, etc.

WB Ups A. L. Jordan

Arnold L. Jordan has been promoted to chief film buyer and booker for the Warner Bros. Circuit in New Jersey.

Jordan, who's been with the chain for 20 years, will headquartered in Newark.

Americans Look to Germany, Japan As Important Picture Markets

Uphold Revocation Of Theatre as Bingo Lure

Buffalo, May 22.

Appellate Division of the Supreme Court has unanimously upheld revocation by City License Director John P. Rollek of the license of Old Vienna, which has been operating here for nearly 10 years with a combination policy of pictures and bingo.

In revoking the license, Rollek found that the performances were operated chiefly for bingo, that the showing of pictures was merely collateral and that the entire policy was in effect a lottery in violation of the State gambling laws.

PV Chi Results

Very Successful, Sez McDonald

Chicago, May 22.

Results of Zenith Radio's recent Phonovision test in Chicago, based on a "preliminary analysis," showed PV to be "successful far beyond our expectations," Zenith prez E. F. McDonald, Jr., declared this week. He claimed that the 300 test families "attended" films via TV at a rate three-and-a-half times greater than the .47 times per week which, he said, is "considered as the average for American movie attendance in theatres."

With a decision still pending with the Federal Communications Commission on whether to grant PV a commercial greenlight, execs of some of the major film companies which furnished product for the PV tests asserted McDonald's analysis may be premature. Several of the companies have their own statisticians and researchers studying results of the Chi experiment and declined to elaborate on their objections until those studies have been completed. But, they pointed out, McDonald's projection of the PV boxoffice figures against an audience of 10,000,000 video set-owners is too optimistic to be realistic.

Zenith chief claimed that the total PV gross for the 90-day test period was \$6,750, or an average (Continued on page 55)

N. Y. to L. A.

Bill Doll
Herbert Preston
Virginia Gibson
L. Wolfe Gilbert
Grace Hartman
Leland Hayward
Edith Head
Henry Jaffe
Mickey Knox
Mario Legris
Joe McConville
Thelma Ritter
Joe Schoenfeld
Jim Seward
Mario Tosatti
H. M. Warner
Lazar Wechsler
William Wyler

N. Y. to Europe

Rudolf Bing
Arthur Blake
Irving Cohen
Rosita Diaz
Albert Elias
James H. Garlock
Abel Green
Sol Jacobson
Alfred Katz
Lydia Minevitch
Brunhilde Pfeiffer
Ezio Pinza
Jeanne Provost
Paul Segnitz
Herbert Solow
Tosso Spivakovsky
Leonard Warren

Europe to N. Y.

Vaughn Anthony
John Davis
Dean Dixon
Herb Golden
Hanya Holm
George Marek
J. Arthur Rank
Phil Reisman
Roger Rico
Mrs. E. G. Robinson
Walter Abel
Sanford Abrahams
Joan Blondell
A. Pam Blumenthal
Sidney Buchman
David Cole
Richard Conte
Jerome Cowan
Olivia De Havilland
Paul Douglas
Howard Duff
Fred Finklehoffe
Joan Fontaine
Michel Green
Hugh Herbert
William Keighley
Abe Lastfogel
Reuben Mamoulian
Thomas Mitchell
Leo Morrison
Joe Pasternak
Barron Polan
Paul Rader
N. Peter Rathvon
Manie Sacks
Charles Smith
Louis D. Snader
Kenneth Thomson
Gene Tierney
Jimmy Wakely
Frank Whilbeck

Obviously shut out of Japan and Germany since before their "Axis" alliance, American film companies now are anticipating that the two former enemy countries eventually will figure prominently in the world film market. Likelihood is that when both are functioning on an economically sound basis, and trade and monetary restrictions are eliminated, Japan and Germany will yield about \$12,000,000 annually for Hollywood film-makers.

Motion Picture Export Assn., currently representing the U. S. distributors in Japan, is grossing an average of \$100,000 weekly, or its equivalent in local currency. The hope is that this level, which amounts to over \$5,000,000 yearly, will be maintained as barriers on monetary remittances to the U. S. are lifted. It could go higher, of course.

In Germany, limited to the western sector, of course, American outfits have been raking in gross business of about \$5,000,000 to \$7,000,000, the average income being varied, dependent on the number of pix in release from year to year.

U. S. distribs drop their pooled operation via MPEA in Japan on Jan. 1. On that date they all go into open competition with their own separate operations. Meanwhile, Irving Mass, MPEA chairman, now is in Tokyo seeking to combat the proposed imposition of a quota on pic imports. If it goes through the measure would limit entry of American films into Japan to 150 per annum.

Presently awaited from Germany is a government edict removing all barriers to the importation of U. S. pix, in accordance with the recently negotiated international trade agreement. This means American distribs will be free to ship an unlimited number of films to Germany with only the qualification that German exhibs reserve 27% of their screen time for native product.

House Group Votes

To Erase Excise On Film, Photog Equip.

Washington, May 22.

House Ways and Means Committee, with its new omnibus tax bill almost ready for submission to the House, has voted to eliminate the excise tax on raw film and photographic equipment used for business purposes. This would end the tax on cameras, rawstock and other such equipment purchased by the Hollywood film studios. Theatres would not have to pay the tax on projection machines.

The tax on rawstock is now 15%. On cameras and other equipment it is 25%. The new tax bill would change both items to 20%.

Committee hopes to get the bill before the House within the next week or so. However, it will probably be September before the new tax bill gets through the Senate and differences between the House and Senate are compromised.

L. A. to N. Y.

Walter Abel
Sanford Abrahams
Joan Blondell
A. Pam Blumenthal
Sidney Buchman
David Cole
Richard Conte
Jerome Cowan
Olivia De Havilland
Paul Douglas
Howard Duff
Fred Finklehoffe
Joan Fontaine
Michel Green
Hugh Herbert
William Keighley
Abe Lastfogel
Reuben Mamoulian
Thomas Mitchell
Leo Morrison
Joe Pasternak
Barron Polan
Paul Rader
N. Peter Rathvon
Manie Sacks
Charles Smith
Louis D. Snader
Kenneth Thomson
Gene Tierney
Jimmy Wakely
Frank Whilbeck

FILMS' STABILIZED ECONOMY PUSH

COMPO Reaches Its Strength Peak 'But Not Yet Off Ground': Mayer

Council of Motion Picture Organizations, representing the pie industry's most sustained and spirited effort to achieve intra-mural unity, has reached the strongest point in its development to date. That's the comment from Arthur L. Mayer, COMPO's exec v.p., who has a reputation for realistic appraisal, as against what he terms "phoney optimism."

Mayer counseled against drawing the conclusion that the organization is completely off the ground and ready to take on any sweeping public relations projects or other all-industry endeavors. His caution stems from the insecure course which COMPO has been treading since its inception more than two years ago.

But the point he makes is that a series of recent upbeat developments have had heartening effect and provide basis for his observation that COMPO is stronger at present than ever in the past. Helping COMPO toward its goal of industry participation and support were these happenings:

1. Board of directors of Allied States Assn., at its Kansas City board meeting last week, in effect renewed endorsement of COMPO and approved participation in the upcoming Coast round-table conference on the state of the industry.

2. Two additional units of Theatre Owners of America voted in the affirmative on joining the all-industry org., bringing to 12 the total number of TOA outfits now in the fold. Additions were the Motion Picture Theatre Owners of St. Louis, Eastern Missouri and Southern Illinois, and the Theatre Owners of North and South Carolina.

3. N. Y.'s Metropolitan Motion Picture Theatres Assn., comprised of about 300 theatres, became the (Continued on page 18)

Film Jubilee' to Supply COMPO With Its Top Test As Aid to Boxoffice

Council of Motion Picture Organizations will undergo one of the severest tests in its controversial career with its staging of the previously announced nationwide "film jubilee" this year. It was originally set for September but probably will be postponed several weeks to allow for more planning. It's figured in top industry quarters that COMPO probably will suffer its most serious setback, or make its greatest gains, dependent on the outcome of the festival.

Reason so much importance is attached to the public relations project is that it will provide exhibs with the first opportunity to evaluate COMPO in terms of b.o. It's a well-known fact that numerous theatremen are remaining outside the COMPO fold until they're given positive proof the outfit can assist in bolstering income.

COMPO advocates question this line of reasoning, feeling that the job ahead is not something to be accomplished overnight and the b.o. results of the jubilee shouldn't

(Continued on page 18)

'CARUSO' TO ALL-TIME RECORD IN LONDON

London, May 22. Erasing a mark that had stood since 1929, "Great Caruso" finished its first week at Metro's Empire with a new all-time house record. Metro's operatic musical is now in its second day of initial holdover stanza after chalking up \$36,400, not including any taxes, in first stanza.

"Caruso" is playing with usual stagemash at the Empire, which means that the house gets in only four shows daily. "Broadway Melody," another M-G picture, which hung up the previous record 21 years ago, had the advantage of doing six shows daily.

Troops in Korea Need More Pix, Projectors

Hollywood, May 22. Plea for more projection machines and more films for the entertainment of GI's in Korea was made by Lee Ferrero, INS correspondent, after eight months in the war zone.

Motion pictures provide virtually the only entertainment over there, Ferrero said. There are no rear towns, as in World War II, where weary soldiers can retire for relaxation and amusement. In January, he declared, there were approximately 125 projectors in Korea. Now there are about 475, but still not enough.

Illinois Allied Meets to Stem Price-Cut War

Chicago, May 22. Threat of a price-cutting war among Chi nabe theatres forced Jack Kirsch, Allied of Illinois proxy, to call a special confab last week to help prevent a complete collapse of the neighborhood admission price structure.

Several indies during the past few weeks have tumbled tariffs to rock-bottom in a final fling at survival. Among the latest is Balaban & Katz, whose Tower and Southtown theatres slashed prices to 42c and 33c for evening top, respectively. Week and a half ago Jackson Park Theatre pared down to a 33c top also. All three houses are on a dual policy, showing first sub-run pix fresh from the Loop.

Other nabe indies have sliced levies, though few are on a subsequent-run policy.

Garbo May Return to Pix For M-G in Gunther Yarn

Hollywood, May 22. Greta Garbo is on the point of returning to Metro for the top role in "Death Be Not Proud." After conferences with the actress, Dore Schary signed John Gunther, author of the story, to write a screen treatment.

Last picture Garbo made at Metro was "Two-Faced Woman," released in 1941. She almost returned to the screen last year for Walter Wanger's "Friends and Lovers," but financial difficulties caused the project to be abandoned.

Frank Nugent Inked By RKO to Hypo 'Breed'

Hollywood, May 22. RKO has inked scripter Frank Nugent to build up "The Half Breed," Robert Young-Janis Carter-Jack Beutel starer supposedly finished six weeks ago.

Execs gandered rough cut of Irving Starr production and decided it was far too short for a top-budget film. Nugent was called in to go over the original script, rewrite and add new sequences.

14 for Par Rest of '51

Hollywood, May 22. Seven features in color and seven in black-and-white, a total of 14, will be turned out by Paramount and its independent producers during the remainder of the 1951 season.

BUILD LAURIE, CURTIS

Universal-International is going all out to launch two new stars, Pauline Laurie and Tony Curtis, via a 16-city tour, during which they will make TV and radio appearances and give press interviews.

Sweeping Switch On Capitalizing

While 20th-Fox's announcement of voluntary reductions in high-bracket salaries was greeted with mixed reaction, the measure has served to dramatize the fact a large segment of the film industry is in the throes of an economic crisis.

In addition to the more obvious approaches to stabilized economy, such as paring of operating expenses and production budgets, film companies are underway with sweeping changes in their capitalization structure. Aim is to shrink and simplify capitalization in conformity with the dropoff in earned income.

Point was given good illustration by Paramount last week with its report on first-quarter profit in the current year. Although the dollar earnings of \$1,411,000 were the same as in the corresponding period in '50, per share earnings showed a hefty increase. The revenue equalled 43c per share in '50, while the '51 profit was equivalent to 61c.

This, of course, stems from the fact Par has been buying up its own common stock on the open market for well over a year. Shares now held by the public total 2,302,760, whereas a year ago the outstanding securities amounted to 3,172,870. It's expected Par will continue with the policy of capitalization reduction, cutting the outstanding common to 2,000,000 shares at least.

U's Buyup

Cutting down on its investment structure, Universal in the past two months bought up an additional 320 shares of its own 45% cumulative preferred stock, bringing to 3,600 the number of such shares U now holds in its treasury. On another financial front, U also

(Continued on page 17)

20th-Fox's Future Prod. In London to Be Done On Film-to-Film Basis

London, May 22. The decision by Spyros Skouras to terminate the permanent studio organization in Britain will not affect Fred Fox, managing director of the British outfit, or Ben Lyon, principal production executive, as both are under long-term contracts. It will, however, operate against another production exec., R. E. Dearing, who originally came in on a three-month assignment and stayed three years.

The end of this setup will affect all other departmental heads and the permanent technical crew that had been retained by 20th-Fox for the last three or four years.

The company's lease on Denham studios expires in September, and will not be renewed. Inkling of the agreement with J. Arthur Rank last summer to move from Shepperton to Denham, provided sufficient finance to reopen the lot which had been shuttered for some months. It is not known currently whether the studios will remain open after the ending of the 20th-Fox tenancy.

Investment by the company in British production has been substantially ahead of the total frozen coin. Eight pix made since 1947 cost around \$15,000,000. Besides that total, the company carried substantial overhead by retaining permanent headquarters in Piccadilly as well as at the studios.

Two 20th-Fox pix recently completed still await screening. They are "No Highway," starring Marlene Dietrich and James Stewart, and "The House on the Square," with Tyrone Power and Ann Blyth. Their last British presentation, "The Mudlark," was honored at the British selection for the Royal Command Performance.

It was stated here last week that further British productions will be made by the company, but nothing definite has yet been lined up. In future, however, the company will operate on a picture-to-picture basis, selecting its staff and crew on those terms.

Grassroots Sales Pitch Discloses Each Locale Has Own B.O. Standards

Saul Heller Co. Denied OK To Remodel Bldg. for TV

Columbus, O., May 22. Saul Heller Film Productions, of Cleveland, has been denied permission by the Ohio State Industrial Relations Department to remodel the Pettibone Club, former swank gambling spot, into quarters for production of films, presumably for television.

The Pettibone Club, in Geauga County, is now subject of litigation, and Industrial Relations Director A. A. Woldman said permission to occupy the building would be refused until the courts settle a Commerce Department order to tear down the building. The razing order is now being appealed in Franklin County Common Pleas Court at Columbus.

Disney 'Not Yet Ready' for TV; Studies Medium

While numerous industry observers and Wall St. investment houses have been appraising Walt Disney Productions in terms of mammoth potential revenue from television, the cartoon outfit this week made it clear it's not yet ready to make the TV plunge.

President Roy O. Disney told stockholders in a statement that the company is continuing to study the medium with the view to formulating a definite policy. But so far "no final decisions have been made and we have no definite plans and no commitments at this time," he declared.

Disney reported the study was aimed at determining possible use of the corporation's hefty library of completed features and shorts on TV. He added that experience so far "leads us to believe that television can be a most powerful selling aid for us, as well as a source of revenue. It will probably be on this premise that we enter television when we do." Reference to TV as a promotional medium was based on telecasting of clips from "Alice in Wonderland" over numerous stations last Christmas Day.

Disney also disclosed that the outfit recently began production of live-action films especially designed for video, including commercials, spot announcements and comedy and dramatic shots. He said it's too early to evaluate progress in this endeavor, or to predict its future.

Briskin to Make 2 Pix In Austria This Year

Vienna, May 13. Murt Briskin, Hollywood independent who shot the first U. S. feature film in Austria last year when he made "The Magic Face" with Luther Adler, Patricia Knight and local discovery Ilka Windisch, planned back here last week to start preparations for two pix to be shot this summer. Associate producer Maurie M. Suess came with him being joined in Paris by Swiss cameraman Tony Braun and assistant director Lazzi Ronay.

Director Don Siegel is due in soon to be followed in a few days by his wife, Viveca Lindfors. She will star in the first Briskin film this year, "No Time for Flowers," from screen play by Ladislav Vojnov and Hans Wilhelmi. The Windisch girl is in support.

Second Briskin project for this year is titled "The Legend," with script by Robert Smith, who wrote "Magic Face." It's slated to start in August, also under Siegel's direction, but Lindfors is not signed for this one. "Magic Face" is handled by Columbia.

Since taking over as worldwide sales chief for Universal, Al Daff has been doing one of the most strenuous in-and-out of N. Y. series of flying trips probably in the history of film selling. It calls for a half-week in N. Y., and the other half-of-the-week in one or another of the 32 exchange areas. New Orleans last week was the 30th covered; Oklahoma City and Dallas to come next week and the week after.

The plan is for the purpose of coming to grips with merchandising problems on a local level. Daff is committed to the idea that he still "doesn't want to learn any of the rules; the moment I go by any preconceived industry rule I'm dead." He nixed regional conventions in favor of tackling each exchange area on its own. He accentuated greater autonomy in the field and that New York depends on the field as much as it depends on N. Y.

The answer is that U's sales have boomed extraordinarily. Another surprising answer is that Daff hasn't "fallen on his face," which was a friendly homeoffice bet in light of the intense fitting in-and-out of N. Y.

Daff sees his plane hops to the northwest, Chi, New Orleans, Atlanta, St. Louis, Denver, the Coast and the like no different than what he has been doing all his life in hopping borders from country to country, be it South America, Europe, the Middle East or the Far East.

"The U. S. is a mighty big place, and the only difference is that when I hop from the New England Yankees to the Dixie belt in the south I'm still in this great big country of ours. Elsewhere I'd need visas or, anyway, I'd be crossing national borders."

In going out to the grassroots and facing each problem on the local

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\$210,914 Profit For Disney in 6 Months Though Gross Off

Although total income was slightly off, Walt Disney Productions' net profit for the six months ended last March 31 climbed to \$210,914, equal to 30c per common share, as against \$75,905, or 10c per common share, for the corresponding period in 1950. While the gross take was down, jump in net earnings came as result of the outfit's call for redemption last Jan. 1 of its 6% cumulative, convertible preferred stock at par \$23 plus accrued dividends.

Producer's share of film income amounted to \$1,089,313 on features, compared with \$906,508 in the preceding six-month period. Disney's take from shorts reached \$306,944 in the recent period, as against \$496,953 in the six months ended April 1, '50. Total income was \$2,357,845, as against \$2,251,444 in the earlier period.

Amortization of picture costs was cut to \$770,148 on features in the new period, down from \$1,107,042 in the earlier half-year.

(Continued on page 21)

TELE CLAUSE DELAYS LADD'S WARNER PACT

Hollywood, May 22. Alan Ladd has delayed signing a non-exclusive pact with Warners because the studio is reported unwilling to grant him television rights. Contract is for one picture yearly for 10 years.

The deal may be okay with Ladd if other Warner players don't have the rights, but if some do have them—as it's claimed Doris Day has—Ladd wants them, too.

Warners pointed out that if the studio goes TV, Ladd will be in along with everybody else. Lou Wasserman, prez of Music Corp. of America, is slated to iron out the matter with Warners for Ladd this week.

The Guy Who Came Back (SONG)

Hollywood, May 21.

20th-Fox release of Julian Blaustein production. Stars Paul Douglas, Joan Bennett, Linda Darnell; features Don DeFore. Directed by Joseph Newman. Screenplay, Allan Scott; based on Sat-Eve-Pool story by William Fay; camera, Joseph La Shelle; editor, William R. Murphy; song, Ken Darby. Trade shown May 16, '51. Running time, 91 minutes. Harry Joplin Harry Joplin

Gordon Towne ... Paul Douglas
Wally ... Joan Bennett
Boots Mullins ... Linda Darnell
Joe Demarest ... Don DeFore
Grandma ... Zero Mostel
O'Mara ... Ruth McDevitt
Wizard ... Walter Burke
Station Master ... Henry Pollak
Postmaster ... Dick Ryan
Toots ... Ted Pearson
Captain of Waiters ... Mack Williams
Waiter ... Garnett Marks
Nat Check Girl ... Shirley Tegos
Clerk ... Charles Conrad
Captain Shabot ... Grandon Rhodes
Cab Driver ... Mack Gray
Baller ... Ralph Montgomery
Admiral ... John R. Hamilton
Tutone ... John Clegg
Announcer ... Tom Hanson

There are only moderate possibilities in this drama of an aging football star who can't give up the gridiron. While thoroughly successful in realizing on the story, there's nothing in the results that indicate any sizable boxoffice returns, nor do the star names pack enough marquee weight to give it a substantial kickoff.

Drama is glossed with quite a bit of comedy overtones, although emphasis is held on marital troubles that arise from the refusal of a husband and father to realize he's too old and fat to continue as a pigskin hero. There is not much sympathy or responsive feeling for the principals involved in the William Fay story as scripted by Allan Scott and directed by Joseph Newman. It plays off with a certain polish in performances and other phases, but lacks dramatic punch.

Paul Douglas is the fat, old footballer, too aged to hit the professional gridiron but still unconvinced that he can't make a comeback. His wife, Joan Bennett, is forced to go to work and they drift apart. Much of the earlier trouble is told in flashback, and film actually begins with Douglas trying to get into the Navy during the last war. He fails even in that and is ready to take an athletic job with a west coast shipyard when circumstances bring him together again with his wife and son. Reunion fails to jell until Linda Darnell, model with whom Douglas has taken up, renounces her own love for him to restore him to his family after he becomes a temporary hero in a charity all-star game between the pros and a Navy team.

Story line and motivations are not always clearly enough presented to make plot easy to follow, and relation between Miss Darnell and Douglas is considerably tempered in the presentation. Finale football game is a high spot in the proceedings, since it's a solid piece of formula corn good for laughs. Another laugh sequence is the dress rehearsal and actual performance of a low-grade wrestling match, an art Douglas had taken to for coffee money.

Two femmes have stronger dramatic moments than Douglas, and a couple register well. Don DeFore has a walk-through as Miss Bennett's patient suitor. Young Billy Gray sells his spot as Douglas' son, and there is one excellent father-son scene between the two. Zero Mostel does a thinly disguised takeoff on Toots Shor as Boots Mullins, rotund, loud, Broadway restaurant operator. Others have small footage.

A situation tune, "Keep Your Eye On the Ball," by Ken Darby, is spotted for Douglas in the musical score of the Julian Blaustein production. Technical credits are expert, right down the line.

Brog.

Night Into Morning

Hollywood, May 17.

Metro release. Edie Adair Knowl production. Stars Ray Milland, John Hodiak, Nancy Davis; features Louis Jean Heydt, Rosemary De Camp. Directed by Fletcher Markle. Written by Karl Tunberg and Leonard Spiegelglass; camera, George J. Folsey; music, Carmen Dragon; editors, George White and Robert Wata.

Trade shown May 11, '51. Running time, 88 minutes.

Philip Ainsley ... Ray Milland
Tom Lawry ... John Hodiak
Katherine Mead ... Nancy Davis
Dr. Horace Snyder ... Lewis Stone
Girl Next Door ... Jean Hagen
And Ainsley ... Rosemary De Camp
Dawn Add-m ... Jonathan Cott
Celia ... Cecilia Parker
George ... George Abbott
Harry ... Harry Cohn
Mr. Anderson ... Katharine Warren
Mrs. Anderson ... Mary Lawrence
Edith, the Waitress ... John Jeffery
Timmy ... Timmy

As a study in grief and the helplessness that follows the loss of loved ones, this production is well-made. However, its excellence defeats its chances at the boxoffice as it is a depressing probe into mental suffering for practically all of its 88 minutes. Star names of

Ray Milland and John Hodiak are good, and performances direction and writing are adult.

Milland is a college professor who bids his wife and son goodbye one morning as he leaves for classes. During the first class he is informed his house is afire. He rushes home, finds his wife and child blown to bits as the result of the explosion of a defective furnace. He goes into an emotionless shock, tries to carry on his duties by day while losing himself at night in drink. Hodiak and Nancy Davis, engaged friends, and others try their utmost to snap him out of his shock state. The efforts are unsuccessful until, one evening, Miss Davis senses he plans suicide and saves him from jumping from a window. This near act of violence awakens him from shock and he regains the will to live.

Writers Karl Tunberg and Leonard Spiegelglass approached the subject honestly, and this shows in the script with its little ventures into sidebar characters and touches that make the film real. Fletcher Markle's direction has the same feel in handling the characters. Dialog flows easily and realistically.

Milland accounts for his best work in some time, and his underplaying of what could easily have been an overdone dramatic character keys the performances of the others in the cast. Hodiak plays naturally, and Miss Davis is fine as the friend who understands, as she had survived the grief of a lost husband. Lewis Stone is good as a professor. Jean Hagen registers as an easy-loving girl who tries to comfort Milland. Rosemary De Camp's single sequence as the wife is excellent.

Producer Edwin H. Knopf spotted some promising new talent among the college students. Dawn Adams is one as a girl who pleads with Milland to give a passing grade to her fiance, Jonathan Cott. Another is Mary Lawrence, a student who is a waitress at night.

Technical excellence is reflected right down the line, from George J. Folsey's photography, the music score by Carmen Dragon, editing and art direction. Brog.

Francis Goes to the Races

Hollywood, May 18.

Universal release of Leonard Goldstein production. Stars Donald O'Connor, Piper Laurie, Francis the talking mule voice by Chilly Willy; features Cecil Kellaway, Barry Kelley, Harry Cohn, Hayden Rorke, Vaughn Taylor, Larry Keating. Directed by Arthur Lubin. Screenplay, Oscar Brody; story, Robert Arthur; based on character "Francis" created by David Stern; music, Irving Glassberg; music, Frank Skinner; editor, Milton Carruth. Previewed May 15, '51. Running time, 87 minutes.

Peter Stirling ... Donald O'Connor
Miss Frances Travers ... Piper Laurie
Mr. T. ... Cecil Kellaway
Frank Dancer ... Barry Kelley
Mallory ... Vaughn Taylor
Rogers ... Larry Keating
Harrison ... Peter Bruce
Head Steward ... Ed Max
Dr. McBroarty ... Dan Beddoe
First Mug ... Jack Wilson
Second Mug ... Bill Walker
Spoon Jockey ... George Webster

This sequel should hit close to the business level of Universal's original "Francis." It is an amusing followup that furthers the adventures of the talking mule and his human companion, Donald O'Connor. The laughs fall easily, and with regularity, during the 87 minutes. Where trade boomed for houses playing the initialer, this entry will have no trouble rating returns.

The idea of a talking mule is a fantastic one, but so naturally is the phenomenon handled that it is entirely believable, and funny. No small credit for the way it comes over is due Chilly Willy, the voice of Francis, and the sympathetic, straight playing of O'Connor as the dumb pal of the hybrid.

This time the pair take up residence on the horsebreeding ranch run by Cecil Kellaway. O'Connor is attracted by the grand-daughter, Piper Laurie, while Francis likes the soft living. When Kellaway's stable is taken away for a debt he owes a racketeer, Francis gives O'Connor a list of winners at Santa Anita so he can enable Kellaway to have at least one entry in the big \$100,000 race coming up. O'Connor buys a frustrated nag who doesn't believe in her running ability. However, Francis takes over, psychoanalyzes her on a straw couch and she wins the race, saving the day for Kellaway.

Side antics that run through the Oscar Brodney-David Stern screenplay are good for many laughs. One of them is the scrutiny of track police that fails O'Connor's way when he casually picks winners. This also attracts gamblers, but neither faction will believe a talking mule is the tout. Disbelief springboards many a chuckle.

Arthur Lubin, who directed the original, repeats here and scores solidly. Besides the stars, he rates

Miniature Reviews

"The Guy Who Came Back" (Song) (20th). Drama of aging football player who shines again briefly. Moderate b.o.

"Night Into Morning" (M-G). Thoughtful but depressing drama on the living's grief over death of loved ones.

"Francis Goes to the Races" (U). Amusing followup to U's original talking-mule comedy. Good b.o. indications.

"Excuse My Dust" (Songs-Color) (M-G). Comedy with songs, sparked by Red Skelton into neat b.o. possibilities.

"Inside the Walls of Folsom Prison" (WB). Prison-reform meller, freshened with good action and excitement. Okay b.o.

"Skipalong Rosenbloom" (Song) (UA). Moderate slapstick oater for lower duals.

"In Old Amarillo" (Songs) (Rep). Only fair Roy Rogers cartoon actioner.

"Million Dollar Pursuit" (Songs) (Rep). Routine cops-and-robbers meller.

"Tony Draws a Horse" (British-Rank). British comedy on marriage and parental discipline is strong for art houses.

"Tale of Five Cities" (British-GN). Episode story of war vet trying to restore his memory: dudier.

good performances from such other players as Kellaway and Miss Laurie, Jesse White and Vaughn Taylor, as track police; Barry Kelley and Hayden Rorke, gamblers. Directional pace is fast, and the best use is made of every dialog gag and situation in the script.

The Robert Arthur story, based on Stern's original character, has been given excellent production supervision by Leonard Goldstein, and technical credits are good, including Irving Glassberg's lensing, editing and music score. Brog.

Excuse My Dust (SONGS—COLOR)

Hollywood, May 22.

Metro release of Jack Cummings production. Stars Red Skelton, Sally Forrest, Macaulay Culkin; features William Demarest, Monica Lewis, Raymond Walburn. Directed by Roy Rowland. Written by George Wells; camera, (Technicolor), Alfred Gilks; editor, Irene Warburton; songs, Arthur Schwartz and Dorothy Fields; musical direction, George Stoll; orchestrations, Leo Arnsdorf; skip Martin; choreography, Hermes Pan. Trade shown May 16, '51. Running time, 87 minutes.

Joe Belden ... Red Skelton
Liz Bullitt ... Sally Forrest
Cyrus ... Macaulay Culkin
Dicky Bullitt ... William Demarest
Davy Lee ... Monica Lewis
Mayor Fred Haskell ... Raymond Walburn
Mrs. Belden ... Jane Darwell
Mrs. Matilda Bullitt ... Lillian Benson
Ben Parrot ... Guy Anderson
Cyrus Random, Sr. ... Paul Harvey
Mrs. Cyrus Random, Sr. ... Marjorie Wood
Horace Antler ... Lee Scott
Mr. Antler ... Alan Gerry
Nick Toma ... Jim Hayward
Race Judge ... Will Wright

Red Skelton is the sparkplug for this melange of comedy, songs and dances, and because of his presence substantial returns seem certain for most top playdates. Film gets off to a strong opener, sags through the middle and winds up with a socko "third-act" curtain that will send them out laughing.

When Skelton is on for situation comedy the laughs are best. He is a turn-of-the-century inventor concentrating on perfecting a gasmobile. Laughs roll with explosion of his trial model and the efforts of a volunteer fire department to put out the blaze. Film gets off track for awhile by bringing in some folksy singing and introducing early-day jazz, and the romantic overtones of the midway sequences don't sit easily with Skelton's brand of humor.

However, it does spot an eye-catching modern dance number, ingeniously segued into the 1900 setting by having principals imagine how things will be 50 years later. Device is used several times to put principals into other eras, but best is the dock-side dance fetchingly and rhythmically done by Sally Forrest and a male partner.

The finale auto race between early-day vehicles is a wow sequence that finds autos driven by steam, ether and other pioneer fuels fighting it out across country for a \$5,000 prize. This is a socko comedy setup, fully realized on by Roy Rowland's direction, which draws a lot of its humor from the sight of such incongruous carriages as compared to modern-day speed wagons.

The George Wells original screenplay sets a romantic triangle of Skelton, Miss Forrest and Macdonald Carey. She's the daughter of livery stable owner William Demarest who feels natural antagonism against having a son-in-law who threatens his business. Garry is a glib college grad, son of the

town banker, who hankers after Miss Forrest's hand himself. After sending the principals through the comedy paces, Skelton gets the girl and Demarest decides to take up the garage business.

Six Arthur Schwartz-Dorothy Fields songs are spotted. Numbers are better than the vocals that present them. Coming off best are "Spring is Sprung," done by Miss Forrest and Skelton, and "Lorelei Brown," done by Monica Lewis. Others are "Get a Horse," "That's For Children," "Goin' Steady" and "I'd Like to Take You Out Dreaming."

Performances are good, keyed by Skelton's trouping. The Carey role is offbeat for that actor. Principals are ably assisted by supporting players, including Raymond Walburn, Jane Darwell, Lillian Benson, Guy Anderson and Paul Harvey.

Jack Cummings has given the production the expected Metro plush in all departments, with added value of Technicolor to dress it up. Hermes Pan's choreography, the camera work by Alfred Gilks, George Stoll's music direction and other contributions are excellent. Brog.

Inside the Walls of Folsom Prison

Hollywood, May 18.

Warner's release of Bryan Foy production. Stars Steve Cochran, David Brian; features Philip Carey, Ted de Corsia, Scott Forbes; written and directed by Crane Wilbur; camera, Edwin DuPar; editor, Grover Morris; music, William Lava. Trade shown May 8, '51. Running time, 87 minutes.

Chuck Daniels ... Steve Cochran
Mark Benson ... David Brian
Ed Pardue ... Philip Carey
Samuel Bickford ... Scott Forbes
Fraser ... Lawrence Tolman
Leo Italy ... Dick Wesson
Tinker ... Paul Picerni
Jeff Riordan ... William Campbell
Murder ... 07221
Arabs ... 08438
Forgery ... 04327
Kidnapper ... 05132

This is a good action meller based on prison reform and actually filmed at California's Folsom Prison for realism in the presentation. Basic plot lineup is necessarily familiar because of preceding prison films, but writer-director Crane Wilbur freshens the formula with excitement and pace, indicating okay returns in general release.

Steve Cochran, tough con, and David Brian, as prison guard captain who initiated reforms at Folsom, handle the starring roles expertly. Yarn unfolds through the eyes of the prison itself and deals with a period back in the '20s when a tough warden ruled with iron fist.

Series of prison incidents is nicely threaded together on a plot line that builds towards the big break planned by Cochran. Incidents treat individual prisoners, how they are mishandled and driven to desperate rebellion by the cruelty of Ted de Corsia, the warden, and a group of sadistic guards. Into this emotional stew comes Brian to take charge of the guards. He institutes measures of reform and rehabilitation against the will of de Corsia, and finally is sacked. Prisoners teamed with Cochran attempt their break at last and this climaxing sequence packs a load of thrills and suspense. Abortive escape try ends with Cochran and his gang wiped out but the resulting hue and cry changes the formula for handling prisoners at Folsom, and the institute is now known as a strict, but humane, prison.

De Corsia is very good as the warden and equally effective performances come from Philip Carey, Scott Forbes, Lawrence Tolman, Dick Wesson, Paul Picerni and William Campbell, all as convicts. Film fails to credit a number of easily recognized players. Among them are Dorothy Hart, impressing in two scenes as the wife of Carey; Matt Willis, a prisoner, and Eddie Norris, cruel prison guard.

Bryan Foy's production is creditably conceived and comes over smartly because of the lensing on the actual locale of the story. Expert camera handling by Edwin DuPar, tight editing by Owen Marks and a good music score by William Lava are among the assists.

Brog.

Skipalong Rosenbloom

(SONGS)

Hollywood, May 16.

Republic release of Edward Z. White production. Stars Roy Rogers and Trigger sequin features Estelita Rodriguez, Penny Edwards, Pinky Lee. Directed by William Witney. Written by Sloan Nibley; camera, Jack Marta; editor, Tony Marcelli; songs, Jack Elliott, Fay Willing. Previewed May 15, '51. Running time, 87 minutes.

Roy Rogers ... Roy Rogers

Trigger ... Trigger

Pepita ... Estelita Rodriguez

Madie Adams ... Penny Edwards

Pinky ... Pinky Lee

Clint Burnside ... Roy Rogers, Jr.

George B. Hills ... Pierre Watkin

Philip Hills ... Ken Howell

Granny Adams ... Elizabeth Holmes

Martin ... William Holmes

And Roy Rogers Rider

Roy Rogers oater spends too much time on plot incidentals to satisfy the juve western fan. When action comes, it's good, but stretches in between slow it down to a walk.

As usual of late in Rogers' oaters, story peg is hung on some conservation method. This time it is rain-making to relieve drought condition in the west. The West Texas area covered by the plot is drying up, bringing bankruptcy to a group of struggling ranchers.

Efforts to bring in water are being foiled by Roy Barcroft and his gang, who are interested in buying up the cattle at a sacrifice price

and establishing a canning factory in the area.

Rogers, trouble-shooter for a big packing concern, is sent into the field to salvage what he can for his employer. He takes along the boss' wastrel son and the latter's

"Skinalone" Rosenthal.

"Skinalone" Rosenthal, which went to United Artists in the recent Big-Lion Classics sale; to a

(Continued on page 18)

H'WOOD STRESSES 'FAITH' FILMS

MPAA Board to Discuss Revamp Of Dues at Meet in N.Y. Next Wk.

Plan to revamp the dues structure of Motion Picture Assn. of America is slated for discussion at a special meeting of the MPAA board next Monday (28). Change in assessment to member companies, now pegged at ½ or 1% of each company's gross, is considered necessary in view of theatre divortement.

In the past, non-theatre owning members paid their full share, but they were given periodic 15% rebates because a portion of the overall dues went for service to circuit-operated theatres. Companies such as Columbia, Universal-International, United Artists and the old Educational Films were given rebates, as they derived no benefits from the money allotted for services to theatres of affiliated circuits.

Paramount and RKO, which have completed their divortement proceedings, have asked for change in overall dues structure rather than accept the rebates. It is expected that new system of dues will be adopted so as to include each company as its divortement is finalized.

Dues question came up at luncheon meeting of major company presidents Friday (18) in N. Y., with Eric Johnston, MPAA president, who is on leave to head Office of Economic Stabilization. A four-man committee is to be appointed to study and recommend a new dues schedule.

A plea for further MPAA support to the Will Rogers Memorial Hospital, Saranac, N. Y., was made at Friday's meeting by Robert J. O'Donnell and Charles E. (Chick) Lewis, members of the hospital's board. MPAA, under a two-year agreement, contributed \$75,000 a year to the hospital. Last payment was made this month. O'Donnell and Lewis asked for financial aid for another nine months.

Johnston did not stay for the full meeting Friday, having to leave early to return to Washington. Joyce O'Hara, his assistant, conducted the session after Johnston left. Members were brought up to date on various foreign phases by O'Hara.

Wald-Krasna Finally Sign RKO Contract; Limit Budgets to 850G

Hollywood, May 22. Contract between the Wald-Krasna production unit and RKO was finally signed, providing for the filming of 12 features annually for five years.

Unit had been working under a memorandum agreement since last August. Since that time W-K has completed "Behave Yourself" and has practically finished "The Blue Veil." Bankers Trust Co. of N.Y. and Mellon National Bank of Pittsburgh are supplying part of the finances, with RKO handling the balance in studio facilities.

Howard Hughes, the RKO bossman, has story approval and star OK above the title; budgets are limited to \$850,000, and anything that is subject to his OK so far has been no problem. As for example, "Veil" cost \$910,000, but "Behave" will come in at \$710,000.

Wald-Krasna held out for their own sales manager but gave in on that, being persuaded that the RKO sales organization should be more than adequate for their purposes in light of the fact they'll be producing 75% of the "A" product for the company.

W-K's deal gives them 50-50 in their pix. Residual video rights, etc. don't fall due until 20 years hence.

PLANETARY PRODUCER

Hollywood, May 22. George Pal continues his interplanetary production career, following completion of "When Worlds Collide" for Paramount.

His next adventure on the same lot will be "War of the Worlds," based on a yarn by H. G. Wells.

PATRON LETTERS CUE REAWAKENING

By WHITNEY WILLIAMS

Hollywood, May 22.

Increasing awareness by Hollywood producers of the potent force wielded by religion, in whatever form shown on the screen, is beginning to find reflection in theatre audiences throughout the country. As a result, more and more picture-makers are turning to high moral themes for basis of forthcoming product, with Paramount, through the sparkling by Y. Frank Freeman, studio chief, particularly conscious of this type of film.

Freeman reports that he is in receipt of thousands of letters from the public requesting that more pictures be made with the feeling of faith embodied in subject matter. This correspondence, he says, is written by persons of all ages, particularly young girls around the age of 12. Topic appears to be an intriguing one for girls of this age, he declares, and since the release of Cecil B. De Mille's "Samson and Delilah," letters have multiplied many times over from all sources.

It was through the encouragement of Freeman that William Pine and William Thomas, in their latest upcoming release, "Passage West," touch on the subject of faith. Paramount, distributor of film, will get behind picture and give it the ballyhoo treatment with greatly augmented advertising campaign.

Pine-Thomas are readying another story which will embody the force of religion. No definite plans have been made to go ahead with this until producers determine how public receives "Passage West."

Freeman's Stress

In his talks with studio producers, it's understood that Freeman constantly is underscoring the appeal of pictures with religious themes, no matter how slight, and how they appear to be influencing the boxoffice, particularly in small towns. As a result, Paramount producers are constantly on the

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Italo-U.S. Film Treaty: 225 a Yr.

John G. McCarthy, v.p. of Motion Picture Association of America in charge of international division, in Rome yesterday (Tues.) signed a letter of acceptance of Italian regulations governing importation and distribution of U. S. pix in Italy. Conditions of agreement allow the free importation and distribution in the country, but American film companies will restrict the number of features to 225 a year, in order not to flood the market.

Signing of the letter will set machinery in motion for resumption of normal business in Italy, although final acceptance does not become formal until July. McCarthy acted on behalf of the nine member companies of Motion Picture Export Assn. Agreement is for two years.

Details as to remittances of revenue earned in Italy were not disclosed in the cable to the MPAA.

Not 'Envious'?

Chicago, May 22.

George Jessel, in a speech before American Federation of Labor leaders here last night (21), again reiterated his nixing of stage offers. He said, "I have no desire to return to the stage and yet I'm not envious of my younger contemporaries, for example, Milton Berle and Danny Kaye. I wish them everything you gentlemen wish Mr. Taft and Mr. Hartley."

442d in 'Broke' Tie

Veterans of the all-Nisei 442d Regimental Combat Team held their first east coast reunion at the Hotel Lexington, N. Y., Sunday (29) as exploitation stunt for the new Metro film, "Go For Broke." Pic deals with exploits of the combat team during World War II.

Allied States, Eastern Pa. Unit in Rift; COMPO Reported Key to Differences

UN as Pic Background

United Nations will serve as the background for the next pic to be produced on the Metro lot by Arthur Hornblow, Jr.

Currently visiting N. Y., producer said the film will be "The Big Glass House," the title referring to the UN Secretariat Bldg. in N. Y. Original story is by Robert Andrews.

7 TV Cos., 4 Pix On Lot at EL

Hollywood, May 22.

Eagle Lion lot is practically a television production center, with seven TV companies and only four regular motion picture units at work there. With the arrival of William C. MacMillen, Jr., next week, the studio may be turned over entirely to TV, or possibly sold. As vicepresident of Pathé Industries, owner of the property, MacMillen is reported ready to listen to a reasonable purchase offer.

Only remaining motion picture producers on the lot are Robert Stillman, Jack Schwarz, George Templeton and Demyrtha. Stillman is reported ready to swing over to television in association with Ray Sherwin, head of None Such Productions.

TITLE CONFUSES PUBLIC, SO 'QUEEN' SWITCHES

Following more than 35 engagements, title of indie producer Robert Stillman's "Queen for a Day" is now undergoing change as result of latest of a series of box-office reverses of pix closely related with radio or television. Film, which in the second to be made by Stillman on his own, will be retitled "Horsie," this being the heading of one of the three episodes which comprise the feature.

Stillman's first pic also underwent a title change, from "Sound of Fury" to "Come and Get Me." Both are United Artists releases.

"Queen" title, it was felt, failed to draw adequately for the reason the public suspected the pic was not too different from the Mutual Broadcasting System airing of the same name. Most recent experience along similar lines was 20th-Fox's "The Jackpot." Latter, which starred James Stewart and centered on a quiz show winner, drew strong support from the professional critics and, at the outset, looked like a strong contender on 20th's lineup. Curiously, "Jackpot" proved only mediocre at the b.o.

WB Sets \$1,000,000

Limit On All Films

Hollywood, May 22.

Limit of \$1,000,000 on all future productions was set by Jack L. Warner at a meeting of studio executives, called to devise a program of money-making pictures at reasonable costs. From now on, Warner told his producers, prestige pictures for the mere sake of prestige are out.

Department chiefs were advised to keep budgets within the \$750,000 to \$800,000 bracket, because of the number of theatres shutting throughout the country and the general depletion of grosses.

'Frogmen' Junket

Twentieth-Fox is unveiling "The Frogmen" at the Norfolk, Va., naval base tomorrow night (Thurs.) with delegation of N. Y. magazine, radio, newspaper and trade press reps in attendance.

Screening will climax traditional "Hell Week" for the navy's underwater demolition trainees before becoming full-fledged "Frogmen."

Allied States Assn. appeared on the verge of a split this week with its powerful Eastern Pennsylvania affiliate as result of a long-drawn-out series of policy differences. It was reported in New York. If a definite break does materialize, as has been hinted in trade circles, it would be the first such severance in recent trade association history.

Informed exhib sources said the feud between the regional unit—Allied Independent Theatre Owners of Eastern Pa.—and Allied States' national chieftains has been smoldering for more than two years. It was said to have come close to the boiling point when the national theatre association's board of directors first took up the matter of joining the Council of Motion Picture Organizations. At that time the Eastern Pennsylvania group, headed by Sidney Samuelson, championed the fight against COMPO. While he was voted down in a heated session, the national board, via a concession, agreed to go along with COMPO only on conditional basis for one year. This participation, of course, has since been extended.

At any rate, Allied's national leaders and Samuelson's unit reportedly since have been unable to reach accord on major policy matters, leading to the widening rift. Some traders suspect a "personal element" has entered into the situation.

Numerous of Allied States' national reps consistently have been strong advocates of COMPO, including board chairman Abram F. Myers, presy Truman Rembusch, Texas regional head H. A. Cole and New England topper Nathan Yamins. Samuelson continued to be on the other side of the fence.

Lattet's Pennsylvania outfit appears the sole dissenter among Allied affiliates so far as COMPO support is concerned.

Olivier Called 'Hypocrite' By Brit. Union Exec; Denies Any Attack on U.S. Films

London, May 22.

A forthright attack on Sir Laurence Olivier, whom he described as "a milk and flour hypocrite," was launched by Tom O'Brien, M.P., general secretary of the National Assn. of Theatrical and Kin Employees in a speech to the Manchester and Salford Trades Council last Wednesday (16). O'Brien attacked Olivier's speech at a public conference in January in which he alleged the British industry paid the wrong people.

O'Brien commented: "I have no time for a milk and flour hypocrite who stands on a platform and condemns United States films, having himself come back from Hollywood with his wife after making a small fortune in dollars."

"Sir Laurence is a great man as an actor, but he should leave economics alone. Jean Simmons and Stewart Granger are now in America, making films there, and are members of Equity. Members of Equity should stay in this country and make films here."

The people who should know say Sir Laurence Olivier has netted \$280,000 from "Hamlet" and "Henry V." How he can square his support to remedying conditions in the film industry in that way beats me. He has not voiced himself or condemned the \$6 a week paid to Manchester and other ushers; nor have I heard him get down to the lower-paid workers. Stars are drawing salaries which are antisocial."

Olivier, in a press statement the same night, said it was false to say he had ever attacked American films. In 13 years he had made two Hollywood films, "Wuthering Heights" in 1938 and recently, "Sister Carrie." The money he made from the latter was put into the stage, financing "The Consul," which lost \$28,000, and "Top of the Ladder."



BUSINESS CONDITIONS? He could be worry-

Above: From M. P. Herald
issue May 12th



WHAT MAKES RONALD SMILE?

Last week a picture of a worried little boy (*shown at the top of this page*) appeared in Motion Picture Herald. His name is Ronald, young son of Irving Dashkin of the Savoy Theatre, Jamaica, N. Y.

An M-G-M representative was sent to the Savoy Theatre with an advance copy of M-G-M's announcement of its forthcoming Spring and Summer product. Mr. Dashkin and son were photographed afterward. Leo, that Friendly Lion, knows how to bring smiles to the faces of people in our industry.

(Continued)

"That's how Ronald and his dad looked after they heard the good news!"



There's good news from M-G-M for the family of every exhibitor. M-G-M is celebrating its 28th Birthday right now, an appropriate occasion to tell the trade about 16 pictures coming from now to September. Millions of dollars in ticket-selling celluloid released during a period when showmen need them most. Here are just a few of them:

**Starting off with phenomenal "CARUSO" (Tech.)
Sensation of our generation!**

**Next "GO FOR BROKE!" a solid hit in
All of its first engagements!**

A wealth of Big Technicolor Musicals:

"SHOW BOAT"—fabulous Technicolor Giant.

It's the "'Gone With The Wind' of Musicals!"

"RICH, YOUNG AND PRETTY"—it's terrific! (Tech., too!)

"EXCUSE MY DUST"—songs, fun, romance! (Yes, Tech.)

Next! The heavily promoted "TERESA"

3rd month in N. Y.! A proven hit in tests!

"THE LAW AND THE LADY"—comedy smash!

"NIGHT INTO MORNING"—a real "sleeper"!

"BEHIND THE LAW"—timely power-house!

And in early Fall comes the mightiest musical of all!

"AN AMERICAN IN PARIS"—To Gershwin Music!

Technicolor glories surpassing anything ever!

Plus more M-G-M hits than there's room for here!

—————*

**Watch the mails for detailed announcement in
conjunction with M-G-M's 28th Birthday Celebration!**

HAPPY DAYS ARE HERE AGAIN!

H.O.'s Hold Back L.A. Biz, 'Island' Fair \$15,000, 'Angelo' 3G, 'Guard' 19G; 'Broke' Oke 22G, Hope 14G, 2d

Los Angeles, May 22.

Already slow first-run pace here is being further depressed this week because of too many holdovers. Newcomers are mostly very slim, with "Fighting Coast Guard" only \$19,000 in five theatres and "Smuggler's Island" just fair \$15,000 in five small-seaters. An okay \$3,000 is in prospect for "Angelo" at arty Four Star.

Best of holdovers still is "Go For Broke" with oke \$22,000 in two spots, second round. "Lemon Drop Kid" is down to \$14,000 in its second frame at two Paramount houses with lowered admission scale. Second round of "Goodbye, My Fancy" is light \$17,000 in three locations. "Forbidden Past" is getting only four days of second frame in two spots.

Estimates for This Week

Los Angeles, Chinese, Uptown, Loyola, Wilshire (FWC) 2,097; 2,048; 1,719; 1,248; 2,296; 70-81,10— "Fighting Coast Guard" (Rep) and "Million Dollar Pursuit" (Rep). Small \$19,000. Last week, "Half-Angel" (20th) and "Long Dark Hall" (UA), \$27,400.

Hollywood, Downtown, Wilshire (WB) 2,756; 1,737; 2,344; 70-81,10— "Goodbye, My Fancy" (WB) 2d wk. Light \$17,000. Last week, good \$24,000.

Loew's State, Egyptian (UA) 2,404; 1,538; 70-81,10— "Go For Broke" (M-G) and "King Bullwhip" (Indie) (Loew's only) 2d wk. Okay \$22,000. Last week, rousing \$34,300.

Hillstreet, Pantages (RKO) 2,800; 2,812; 60-81— "Forbidden Past" (RKO) and "Smuggler's Gold" (Col) 2d wk. Thin \$12,500 in 4 days. Last week, \$23,700.

Los Angeles, Hollywood Par- amounts (F&M) 3,398; 1,430; 60— "Lemon Drop Kid" (Par) and "Pier 23" (Lip) (LA, only) 2d wk. Slow \$14,000 for Hope comedy. Last week, fair \$21,800 despite price slash.

United Artists, Ritz, Vogue, Studio City, Culver (UA-FWC) 2,100; 1,370; 885; 880; 1,145; 70-81,10— "Smuggler's Island" (U) and "Heart of Rockies" (Rep). Fair \$15,000 or less. Last week, "Air Cadet" (U) and "Double Crossbones" (U), slim \$14,800.

Four Star (UA) 900; 70-90— "Angelo" (Indie). Oke \$3,000. Last week, "Second Woman" (UA) and "Ghost Chasers" (Mono) 2d wk-9 days, \$1,000.

Fine Arts (FWC) 677; \$1,20-\$2,40— "Cyrano" (UA) 2d wk-8 days. Now in final 8 days of long run with \$2,500 expected. Last week, \$2,500.

Beverly Canon (ABC) 520; \$1— "Kon-Tiki" (RKO) 4th wk. Okay \$3,500. Last week, \$4,000.

'Imperium' No Socko In St. Loo, \$13,000; 'Navy' Slow 9G, 'Raiders' 12G

St. Louis, May 22.

Biz at mainstem houses nose-dived sharply over the past weekend with stiff opposition developing from ideal summer weather. "Mr. Imperium" shapes only fair at the State while "Kansas Raiders" is just okay at the Fox. "Latuko," a pic made of an African safari by a local industrial magnate, is showing strength at the Pageant, aided by plaudits from the crits.

Estimates for This Week

Ambassador (F&M) 3,000; 60-75— "Rawhide" (20th) and "The Thing" (RKO) (m.o.s). Oke \$8,000. Last week, "Rawhide" (20th) and "Bullfighter and Lady" (Rep), \$8,500.

Fox (F&M) 3,000; 60-75— "Kansas Raiders" (U) and "Air Cadet" (U). Okay \$12,000. Last week, "The Thing" (RKO) and "Ghost Chasers" (Mono), \$12,500.

Loew's (Loew) 3,172; 50-75— "Mr. Imperium" (M-G). Fair \$13,000 or near. Last week, "Soldiers Three" (M-G) and "Underworld Story" (UA), \$10,000.

Missouri (F&M) 3,500; 60-75— "In Navy Now" (20th) and "14 Hours" (20th). Slow \$9,000 or near. Last week, "Goodbye, My Fancy" (WB) and "Lightning Strikes Twice" (WB), \$9,500.

Pageant (St. Louis Amus. Co.) 1,30; 50-90— "Latuko" (Indie). Big \$7,000 or close. Last week, "Operation Disaster" (U), \$5,000.

Broadway Grosses

Estimated Total Gross	
This Week	\$464,100
Based on 20 theatres.	

Last Year	\$328,800
Based on 17 theatres.	

'Follow Sun' Tops In Prov., \$14,000

Providence, May 22.

Majestic's "Follow the Sun" is the topper here currently, doing smart biz. Other stands just marking time with exception of Albee which looks fair.

Estimates for This Week

Albee (RKO) 2,200; 44-65— "Tokyo File 212" (RKO) and "Love Dr. Goebels" (Indie). Fair \$9,500. Last week, "Nick Cain" (20th) and "Atrocities Ft. Santiago" (Indie), \$8,000.

Majestic (Fay) 2,200; 44-65— "Follow the Sun" (20th) and "According to Mrs. Hoyle" (Mono). Bright \$14,000. Last week, "Communist for FBI" (WB) and "Vicious Years" (Mono), \$10,000.

Metropolitan (Snyder) 3,100; 44-65— "Thief of Bagdad" (UA) and "Kipling's Jungle Book" (UA) (reissues). So-so \$4,800. Last week, "Man From Planet X" (UA) and "Lion Hunters" (Mono), \$4,500.

State (Loew) 3,200; 44-65— "Second Woman" (UA) and "Inside Straight" (M-G). Six-day run looks weak \$8,500. Last week, "Fighting Coast Guard" (Rep) and "Painted Hills" (M-G), \$9,000.

Strand (Silverman) 2,200; 44-65— "Appointment With Danger" (Par). Opened Monday (21). Last week, "Mating Season" (Par), poor \$6,500.

'Imperium' LEAN 9G, INDPLS.; 'DANGER' 8½G

Indianapolis, May 22.

Ideal outdoor weather and the annual Speedway mania are holding grosses to the seasonal lows at deluxers here again this stanza. "Mr. Imperium," at Loew's, looks tops, but with a mild figure. "Appointment With Danger," at Indiana, is getting almost as much coin.

Estimates for This Week

Circle (Cockrell-Dolle) 2,800; 44-65— "Communist for FBI" (WB) and "Mrs. Hoyle" (Mono). Slow \$6,000. Last week, "Follow Sun" (20th) and "Missing Women" (Rep), \$7,500.

Indiana (C-D) 3,200; 44-65— "Appointment With Danger" (Par) and "Lion Hunters" (Mono). Tepid \$8,500. Last week, "The Thing" (RKO) and "Ghost Chasers" (Mono), strong \$12,500.

Loew's (Loew's) 2,427; 44-65— "Mr. Imperium" (M-G). So-so \$9,000. Last week, "Queen for Day" (UA) and "Iroquois Trail" (UA), dull \$5,000 in 5 days.

Lyric (C-D) 1,600; 44-65— "Groom Wore Spurs" (U) and "Fat Man" (U). Fair \$4,500. Last week, "Fort Quebec" (Par) and "Molly" (Par), \$3,500.

Palace (Loew's) 2,370; 44-74— "Rawhide" (20th). Mild \$14,000. Last week, "Samson & Delilah" (Par), disappointing \$12,000 at pop prices.

Playhouse (Lopert) 485; \$1.20-\$2.40— "Tales of Hoffmann" (Indie) (5th wk). Solid \$8,000 after \$8,500 last week.

Warner (WB) 2,174; 44-74— "Only Valiant" (WB). Moderate \$12,000. Last week, "Communist for FBI" (WB), same.

Trans-Lux (T-L) 654; 44-80— "Scarf" (UA). Okay \$4,000. Last week, "Magnet" (Indie), slow \$2,000 in 4 days.

Balto Better; 'Caruso' Sock \$13,000, 'Am. Spy' Brisk 8G, 'Angel' Okay 10G

Baltimore, May 22.

Some slight upswing is noted here this week with stout product lineup a real help. "Great Caruso" soaks socko at Loew's Century while okay business is indicated for "Half Angel" at the New. "I Was American Spy" shapes bright at the Town, but "Last Outpost" is lightweight at Stanley.

Estimates for This Week

Century (Loew's-U) 3,000; 20-70— "Caruso" (M-G). Great \$13,000. Holds. Last week, "Soldiers Three" (M-G), \$5,800.

Hippodrome (Rappaport) 2,240; 20-80— "Blue Blood" (Mono) plus vaude headed up by Ames Bros. and Eileen Barton. Okay \$12,000. Last week, "Queen For a Day" (UA) and vaude, \$10,400.

Lyric (Schanberger) 2,400; 20-70— "Smuggler's Island" (U). Fairish \$6,500. Last week, "Man From Planet X" (UA), \$5,700.

Mayfair (Hicks) 980; 20-70— "Follow Sun" (20th) (2d wk). Maintaining nice pace at \$4,500 after better-than-average opener at \$6,200.

New (Mechanic) 1,800; 20-70— "Half Angel" (20th). Oke \$10,000 or near. Last week, "Rawhide" (20th) (2d wk), \$5,500.

Stanley (WB) 3,200; 20-75— "Last Outpost" (Par). Trying hard but looks light \$7,000. Last week, "Communist for FBI" (WB), \$8,300.

Town (Rappaport) 1,500; 35-70— "I Was American Spy" (Mono). Opened surprisingly well with bright \$8,000 likely. Last week, "Prince of Peace" (Indie), \$4,600.

'Cadet'-Patti Page Plus C. McCoy 18½G, Omaha

Omaha, May 22.

"Great Caruso" tops town currently for straight-films with sock State session. Orpheum, with "Air Cadet," bolstered by Patti Page-Clyde McCoy stage revue, looks solid. Remainder of town is more or less in same doldrums that has hurt biz for weeks.

Estimates for This Week

State (Goldberg) 2,655; 25-75— "Great Caruso" (M-G). Smash \$6,000. Last week, "Second Woman" (U) and "Square Dance Katy" (Mono), \$3,500.

Orpheum (Tristates) 3,000; 20-90— "Air Cadet" (U) and Patti Page-Clyde McCoy stage revue. Solid \$18,500. Last week, "Follow Sun" (20th) and "Second Face" (U), very light \$7,000 at 16-70 scale.

Paramount (Tristates) 2,800; 16-70— "Goodbye, My Fancy" (WB). Mild \$8,000. Last week, "In Navy Now" (20th), \$9,500.

Brandeis (RKO) 1,500; 16-70— "Forbidden Past" (RKO). Okay \$5,000. Last week, "San Quentin" (WB) and "Alcatraz Island" (WB) (reissues) (3 days) split with "Killer That Stalked N. Y." (Col) and "Massacre Hill" (Indie) (4 days) \$6,500.

Omaha (Tristates) 2,100; 16-70— "Cavalry Scout" (Mono) and "Blue Blood" (Mono). Mild \$6,000. Last week, "Inside Straight" (M-G) and "Revenue Agent" (Col), \$6,500.

'Broke'-Vaude Torrid 27G, D.C.

Washington, May 15.

Biz is generally sluggish at first-runs with invasion of Ringling Bros. circus blamed in part. Sole bright spot is "Go for Broke" with vaude at Loew's Capitol. Launched by a big preem, it is in top place for this and many preceding weeks. "Rawhide" and "Only the Valiant" are only fair.

Estimates for This Week

Capitol (Loew's) 2,434; 44-90— "Go for Broke" (M-G) plus vaude. Tops town with best score here in weeks. Sock \$27,000. Last week, "Last Outpost" (Par) plus vaude, \$17,500.

Columbia (Loew's) 1,200; 44-74— "Quebec" (Par). Average \$3,500 for first-run in movieover house. Last week, "In Navy Now" (20th) (2d run), nice \$3,000.

Dupont (Lopert) 375; 50-85— "Golden Salamander" (UA). Pleasing \$4,000. Last week, "Inheritance" (Indie), \$3,500.

Keith's (RKO) 1,939; 44-80— "I Was American Spy" (Mono). So-so \$7,500. Last week, "Smuggler's Island" (U), ditto.

Metropolitan (Warner) 1,163; 44-74— "Beast with Five Fingers" (WB) and "Walking Dead" (WB) (reissues). Okay \$6,000. Last week, "Redhead and Cowboy" (Par), \$5,500 for first-run.

Palace (Loew's) 2,370; 44-74— "Rawhide" (20th). Mild \$14,000. Last week, "Samson & Delilah" (Par), disappointing \$12,000 at pop price.

Playhouse (Lopert) 485; \$1.20-\$2.40— "Tales of Hoffmann" (Indie) (5th wk). Solid \$8,000 after \$8,500 last week.

Warner (WB) 2,174; 44-74— "Only Valiant" (WB). Moderate \$12,000. Last week, "Communist for Day" (WB), same.

Trans-Lux (T-L) 654; 44-80— "Scarf" (UA). Okay \$4,000. Last week, "Magnet" (Indie), slow \$2,000 in 4 days.

Minneapolis, May 22. As usual, there is nothing cheering about the boxoffice picture here currently. Which means that grosses continue in their depressed groove. There's little wrong with the current newcomer lineup which undoubtedly would pull okay under normal conditions. Fresh entries include "Half Angel," "Brave Bulls," "Groom Wore Spurs" and "Painted Hills." Otherwise, in the loop, it's the third week for "Samson and Delilah" and the second for "Appointment With Danger" and "Rawhide."

Estimates for This Week

Century (Par) 1,600; 50-76— "Painted Hills" (M-G). Light \$4,000. Last week, "Joan of Arc" (RKO) (2d run), \$4,200.

Gopher (Berger) 1,000; 50-76— "Samson and Delilah" (Par) (2d run) (3d wk). First regular admission date handicapped by generally poor boxoffice conditions. Slim \$3,000. Last week, fair \$4,500.

Lyric (Par) 1,000; 50-76— "Appointment With Danger" (Par) (2d wk).

Is making comparatively okay showing, being \$4,500 after good \$6,000 first stanza.

Radio City (Par) 4,000; 50-76— "Half Angel" (20th). Well-enough liked, but not unanimous approval. Slight \$9,000. Last week, "Lemon Drop Kid" (Par) (2d wk), okay \$6,000.

RKO-Orpheum (RKO) 2,800; 40-76— "Brave Bulls" (Col). Orchids for this one and it received big ad campaign. However, only light \$6,000 looms. Last week, "Smuggler's Island" (U), \$6,000.

RKO-Pan (RKO) 1,600; 40-76— "Raton Pass" (WB) and "Operation X" (Col). Barely okay \$5,000. Last week, "Prince of Peace" (Indie), \$4,500.

State (Par) 2,300; 50-76— "Groom Wore Spurs" (U). Indifferent \$5,500. Last week, "Rawhide" (20th), \$8,000 in 9 days.

World (Mann) 400; 50-85— "Manon" (Indie) (3d wk). Good \$3,000 after okay \$2,800 first stanza.

Denham (Cockrell) 1,750; 40-80— "Appointment With Danger" (Par). Fairish \$9,500. Holds. Last week, "Redhead and Cowboy" (Par), \$9,000.

Denver (Fox) 2,325; 40-80—

Transport Strike Still Dims Det.,

'Thing' Tasty 16G, 'Fancy' NG 14G

Detroit, May 22.

"The Thing" at the Palms and "Soldiers Three" at the United Artists are shaping as well as can be expected in view of the transportation strike here, now in its fifth week. "Goodbye, My Fancy" is a fadout at the Michigan. "Rawhide" has no sting left in second round at the Fox.

Estimates for This Week

Fox (Fox-Detroit) 5,000; 70-95— "Rawhide" (20th) and "Pier 23" (Lip) (2d wk). Stingless \$17,000. Last week, \$21,000.

Michigan (United Detroit) 4,000; 70-95— "Goodbye, My Fancy" (WB) and "Footlight Varieties" (RKO). Slow \$14,000. Last week, "Appointment With Danger" (Par) and "Gun Play" (RKO), \$15,000.

Palms (UD) 2,900; 70-95— "The Thing" (RKO). Good \$16,000. Last week, "Redhead and Cowboy" (Par) and "Insurance Investigator" (Rep), \$10,000.

Madison (UD) 1,800; 70-95— "Girls Under 21" (Col) and "Girls of Road" (Col) (reissues). Slim \$5,000. Last week, "Nick Cain" (20th) and "Sword Monte Cristo" (20th), \$8,000.

United Artists (UA) 1,900; 70-95— "Soldiers Three" (M-G) and "Painted Hills" (M-G). Okay \$13,000. Last week, "Forbidden Past" (RKO) (2d wk), \$10,000.

Adams (Balaban) 1,700; 70-95— "Up in Arms" (RKO) and "Got Me Covered" (RKO) (reissues) (2d wk). Down to \$7,000. Last week, okay \$10,000.

Cincy Exhibs Get Out Crying Towels; 'Fancy' OK \$9,000, 'Katie' 6G

Cincinnati, May 22.

Downtown biz is sluggish this round. All houses but one are showing new bills, but only "Goodbye My Fancy" at Palace looks okay. "Soldiers Three" at big Albee is mild. "Katie Did It," "Scarf" and "Fat Man" are lagging in other spots. Home stand of spurring Clancy Reds' baseball club and hot weather are bringing out exhibs' crying towels.

Estimates for This Week

Albee (RKO) 3,100; 55-75— "Soldiers Three" (M-G). Out of step at \$8,500. Had help on Friday (18) from Crosley's radio-TV star research finals onstage. Last week, "Appointment With Danger" (Par), okay \$10,000.

Chi Biz Lagging; Hope Plus Vaude

Mild \$30,000, 'Rawhide' Fancy 21G, 'Island' Good 11G, 'Santa Fe' 13G

Chicago, May 22.
Loop first-run biz is generally murky this week, with only three new bills garnering substantial returns. Town pacer is Chicago bill, "Lemon Drop Kid" and all-vaude show, but looks only \$30,000 or close. Woods, with "Rawhide," is fancy \$21,000. Roosevelt's "Santa Fe" is shaping nice \$13,000.

Grand, with "Smuggler's Island," is good \$11,000 or over. Reissue bill of "Broadway" and "Flame of New Orleans" was yanked after 3 days and only \$3,000. at Palace. "Men and Music" should snare lush \$6,000 at World.

"Great Caruso" in third week at Oriental is still hefty \$35,000. "My Forbidden Past" and "Sword of Monte Cristo" is light \$11,000 or less at State-Lake. United Artists, with "Man From Planet X" and "Try and Get Me," holds okay \$12,000 in second week. Sixth week of "Tales of Hoffmann" is crisp \$6,000 at Ziegfeld.

Estimates for This Week

Chicago (B&K) (3,900; 98)—"Lemon Drop Kid" (Par) and all-vaude show. Mild \$30,000 for Bob Hope starer. Last week, "Only the Valiant" (WB) and Mills Bros. onstage (2d wk), \$22,000.

Grand (RKO) (1,200; 53-98)—"Smuggler's Island" (U). Good \$11,000. Last week, "Loves Dr. Gobbelins" (Indie) and "Atrocities Gestapo" (Indie) (reissues), \$9,000.

Oriental (Indie) (3,400; 98)—"Great Caruso" (M-G) and all-vaude show (3d wk). Big \$35,000. Last week, \$49,000.

Palace (RKO) (2,500; 53-98)—"Broadway" (U) and "Flame of New Orleans" (U) (reissues). Stayed only 3 days and getting thin \$3,000. Two new reissues brought in to round out week. Last week, "Prince of Peace" (Indie), \$14,000.

Roosevelt (B&K) (1,500; 53-98)—"Santa Fe" (Col) and "Kill the Um-

(Continued on page 20)

Estimates Are Net

Film gross estimates as reported herewith from the various key cities, are net, i.e., without the 20% tax. Distributors share on net take, when playing percentage, hence the estimated figures are net income.

The parenthetical admission prices, however, as indicated, include the U. S. amusement tax.

'A&C' Rousing \$14,000, Frisco

San Francisco, May 22.

"Great Caruso" still continues standout here, with big total in third session at Warfield. "Communist for FBI," with fine exploitation, is landing trim total at Paramount while "Abbott-Costello Meet Invisible Man" is loud at Orpheum. "House on Telegraph Hill" is surprisingly mild at Fox. "The Scarf" shapes good at United Artists.

Estimates for This Week

Golden Gate (RKO) (2,850; 60-85)—"Beast With Five Fingers" (WB) and "Walking Dead" (WB) (reissues). Oke \$9,500. Last week, "Dark Hills" (EL) and "Abilene Trail" (Moso), only \$6,000 in 6 days.

Fox (FWC) (4,651; 60-85)—"House on Telegraph Hill" (20th) and "Nick Cain" (20th). Mild \$17,000 or less. Last week, "Follow Sun" (20th) and "Sword Monte Cristo" (20th), \$14,000.

Warfield (Loew's) (2,656; 60-85)—"Great Caruso" (M-G) (3d wk). Big \$20,000. Last week, \$25,000.

Paramount (Par) (2,046; 60-85)—"Communist for FBI" (WB) and "Yes Sir, Mr. Bones" (Lip). Fine \$16,000. Last week, "Bullfighter and Lady" (Rep) and "Oh, Susanna" (Rep), fine \$15,000.

St. Francis (Par) (1,400; 60-85)—"Appointment with Danger" (WB) (2d wk). Fair \$7,500 in 11 days. Last week, \$10,500.

Orpheum (No. Coast) (2,478; 55-85)—"A. & C. Meet Invisible Man" (U) and "Fat Man" (U). Loud \$14,000. Last week, "Al Jennings Oklahoma" (Col) and "Operation X" (Col), \$12,000.

United Artists (No. Coast) (1,207; 55-85)—"The Scarf" (U). Good \$8,000. Last week, "Born Yesterday" (Col) (18th wk), \$6,500.

Stagedoor (A-R) (370; 55-85)—"Cyrano" (UA) (18th wk). Down to \$3,000 or near. Last week, okay \$3,400.

Clay (Rosener) (400; 65-85)—"Happiest Days of Life" (Indie). Nice \$2,500 or over. Last week, "Paris 1900" (Indie) and "Ballerina" (Indie) (reissue) (3d wk), \$1,900.

Larkin (Rosener) (400; 65-85)—"Happiest Days" (Indie). Fine \$2,500 or better. Last week, "Private Lives Henry VIII" (Indie) and "Katherine Great" (Indie) (reissues), \$1,800.

Hope Sockeroo \$17,000, Toronto-'Caruso' 17-1/2G

Toronto, May 22.

Popular-appeal product again is snaring the shekels here, with "Lemon Drop Kid" and "Great Caruso" neck-and-neck for town's lead, both smash. Such competition as mild weather and the opening of Woodbine racetrack season here is not hurting, with trade better than last week's.

Estimates for This Week

Downtown, Glendale, Mayfair, Scarborough, State (Taylor) (1,050; 955; 470; 698; 694; 35-60)—"Nick Cain" (20th) and "Navy Bound" (Mono). Light \$12,000. Last week, "Raton Pass" (WB) and "True Story" (Col), \$13,000.

Eglinton, Victoria (FP) (1,180; 1,140; 40-80)—"Cover Girl" (Col) and "Theodora Goes Wild" (Col) (reissues). Fair \$8,000. Last week, "Scarf" (UA), \$6,500.

Imperial (FP) (3,373; 40-80)—"Lemon Drop Kid" (Par). Smash \$17,000. Last week, "Operation Pacific" (WB), \$12,500.

Loew's (Loew) (2,743; 40-70)—"Great Caruso" (M-G). Wow \$17,000. Last week, "Orpheus" (Indie), \$3,000.

(Continued on page 20)

'Danger' Lively \$11,000, Port., 'Coast Guard' 6G

Portland, Ore., May 22. Good action pix here this round are helping the first-run trade. Biz has been off recently. "Appointment With Danger" at Orpheum and Oriental looks fine. "Fighting Coast Guard" at Broadway is not so strong.

Estimates for This Week

Broadway (Parker) (1,800; 65-90)—"Fighting Coast Guard" (Rep) and "Cuban Fireball" (Rep). NSH \$6,000. Last week, "Inside Straight" (M-G) and "Painted Hills" (M-G) light \$6,500.

Guild (Parker) (400; 65-90)—"Happiest Days of Lives" (Indie). So-so \$2,500. Last week, "Blue Angel" (Indie) (2d wk), \$1,000.

Mayfair (Parker) (1,500; 65-90)—"Get It Wholesale" (20th) and "Man Who Cheated Himself" (20th) (m.o.). Okay \$4,500. Last week, "Lemon Drop Kid" (Par) and "Blue Blood" (Mono) (m.o.), \$5,500.

Oriental (Evergreen) (2,000; 65-90)—"Appointment With Danger" (Par) and "Molly" (Par), day-date with Orpheum. Fine \$1,000. Last week, "Get It Wholesale" (20th) and "Man Cheated Himself" (20th), \$5,500.

Orpheum (Evergreen) (1,750; 65-90)—"Appointment With Danger" (Par) and "Molly" (Par), also Oriental. Nice \$7,000 or close. Last week, "Nick Cain" (20th) and "Sword Monte Cristo" (20th), \$6,700.

Paramount (Evergreen) (3,400; 65-90)—"Communist for FBI" (WB) and "Gunfire" (Indie). Oke \$7,000. Last week, "Get It Wholesale" (20th) and "Cheated Himself" (20th), \$9,000.

United Artists (Parker) (800; 65-90)—"Goodbye, My Fancy" (WB). Good \$7,000. Last week, "Soldiers Three" (M-G), \$7,500.

'Caruso' Hub Ace, Great \$39,000

Boston, May 22.

"Great Caruso" at State and Orpheum is way out in front this stanza with great total. "Tokyo File 212" at Boston, aided by p.a. of 12 Geisha girls and star Florence Marly for opening is landing best at this house for some time although not good. "Goodbye, My Fancy" at Met and "The Scarf" at Paramount and Fenway both mild.

Estimates for This Week

Astor (B&Q) (1,200; 50-95)—"Follow Sun" (20th). Tepid \$4,200 for third week. Last week \$4,200.

Boston (RKO) (3,200; 40-85)—"Tokyo File 212" (RKO) and "Crimes Gestapo" (Indie). Plenty of bally for this and okay at \$12,000. Last week, "Smuggler's Island" (U) and "Third Time Lucky" (Indie), \$7,000.

Fenway (NET) (1,373; 40-85)—"Scar" (UA) and "Pier 23" (Lip). Mild \$4,000. Last week, "Fighting Coast Guard" (Rep) and "Million Dollar Pursuit" (Rep), same.

Majestic (Shubert) (1,100; 51-20; 82-40)—"Tales of Hoffmann" (Indie) (6th wk). About \$7,500 after nice \$10,000 last week.

Memorial (RKO) (3,500; 40-85)—"Gentleman's Agreement" (20th) and "Letter to Three Wives" (20th) (reissues). Opened Saturday (19). Last week, "Get It Wholesale" (20th) and "Pancho Villa Returns" (Indie) (2d wk), oke \$15,000 in 10 days.

Metropolitan (NET) (4,367; 40-85)—"Goodbye, My Fancy" (WB) and "Follow Band" (Indie). Poor \$11,000. Last week, "Rawhide" (20th) and "Stand Up, Sing" (20th) (reissue), \$11,500.

Orpheum (Loew's) (3,000; 40-85)—"Great Caruso" (M-G). Great \$25,000. Last week, "Father's Little Dividend" (M-G) (2d wk), \$13,000.

Paramount (NET) (1,700; 40-85)—"Scar" (UA) and "Pier 23" (Lip). So-so \$9,000. Last week, "Fighting Coast Guard" (Rep) and "Million Dollar Pursuit" (Rep), \$10,000.

State (Loew) (3,500; 40-85)—"Great Caruso" (M-G). Solid \$14,000 or near. Last week, "Father's Little Dividend" (M-G) (2d wk), \$7,200.

SHORTS BALLYHOO PAYS OFF

In move to hypo interest in short subjects, Paramount for the first time is using field exploitation men to ballyhoo the briefs.

Idea has paid off in spots where it's been tried, with exhibits tracing extra biz to the promotion, according to Oscar A. Morgan, short subjects sales chief.

B'way on Skids But 'Caruso' Smash

151G in 2d; 'Divide'-Follies' Unit

Okay 35G, 'Thing' Rousing 21G, 3d

Business at Broadway first-run theatres again is extremely mild this week, with the addition of several other holdovers further cutting into the overall total. Arrival of mid-summer temperatures and dearth of new product are taking the rap for the lagging pace, although film trade generally dips just prior to Memorial Day's upbeat. Cooler weather plus some rain over the weekend was helpful to trade both last Saturday (19) and Sunday, latter day being especially strong for a Sabbath.

New bill is the Strand's combination of "Along Great Divide" and "Parisian Follies" stage unit. It shapes just okay at \$35,000 or less. Other new entry is "Belle Le Grand," very dull \$6,000 or less at the Globe. It is staying only a few days past the first week, giving way to "Inside Walls of Folsom Prison" on Saturday (26). House even brought in a preview on Sunday (20) in an effort to stir up activity.

Despite all the adverse factors, "Great Caruso" with stageshow continues its smash pace at the Music Hall, initial holdover round being close to first week's gait. Second session looks to reach at least \$151,000, smash, and only \$4,000 below first week's total. Holding a third frame, with fourth and fifth almost certain.

Second round of "Appointment With Danger" plus Louis Jordan band and revue is holding fairly well at \$47,000 in the Paramount. Both the Capitol and Roxy are sliding to unbelievably low totals for second weeks. "The Thing" still is getting solid trade at the Criterion, with \$21,000 for third week, and continues. "Apache Drums" is running almost even with previous week at the State with okay \$13,000 for third round. "Valentino" also is holding very strongly at about \$12,000 likely in fifth Astor stanza.

"Born Yesterday" is now in its 22d and final week at the Victoria, and still surprisingly big after getting \$13,000 in 21st session. "Emperor's Nightingale," which hit a good \$6,500 opening week at the Trans-Lux 60th Street, is pushing ahead to big \$7,500 in second frame.

State (Loew's) (3,450; 55-51-50)—"Apache Drums" (U) (3d wk). May push ahead of second week to reach okay \$13,000 after \$12,000 last round. Holds, with "Romeo and Juliet" (M-G) (reissue) due in next.

Strand (WB) (2,756; 55-52)—"Along Great Divide" (WB) with Parisian Follies unit onstage (2d wk). First session ended last night (Tues.) looks only okay at \$35,000 or thereabouts, with stage layout accounting for much of draw. In head, "Communist for FBI" (WB) with Count Basie orch, Thelma Carpenter topping stage bill (2d wk), \$28,000.

Sutton (R & B) (561; 90-51-50)—"Kon-Tiki" (8th wk). Seventh frame ended Monday (20) held strongly with \$11,000, a bit ahead of \$10,800 in sixth week. Stays.

Trans-Lux 60th St. (T-L) (453; 74-51-50)—"Emperor's Nightingale" (Indie) (2d wk). Pushing to big \$7,500 after \$6,500 in first week. Stays.

Trans-Lux 52nd St. (T-L) (540; 90-51-50)—"Teresa" (M-G) (7th wk). Edging up to fancy \$8,000 after \$5,200 in sixth week. Continues.

Victoria (City Inv.) (1,060; 95-51-50)—"Born Yesterday" (Col) (22d-final wk). The 21st session ended Monday (21) held solid at \$13,000 after \$13,500 in 20th week. "Fabiola" (UA) opens with special preem the night of May 29, with regular run starting May 30.

K.C. Still Slow Albeit

'FBI' Passable \$9,500; 'Caruso' Hefty 13G, 2d

Kansas City, May 22.

Outlook for this session is mild, with pair of moderate newcomers. However, "Great Caruso" is strong in second Midland week. Fox Midwest three first-runs are average \$13,000 with "Groom Wore Spurs." Paramount looks okay with "Communist for FBI." Weather is ranging between rain and sultry heat.

Holiday (Zatkin) (1950; 50-51-50)—"Belle Le Grand" (Rep). First week ending today (Wed.) looks drab \$6,000, holding only two extra days. Last week, "Try and Get Me" (UA) (2d wk-5 days), only \$3,000 after \$7,800 opener. "Inside Walls of Folsom Prison" (WB) opens Saturday (26).

Golden (Zatkin) (769) (1,20-32-40)—"Cyrano" (UA) (m.o.) (8th wk). Down to \$5,100, with absence of air-conditioning hurting during hot weather. Seventh round was \$6,000. Ends run May 29, with house then shutting as first-run.

Holiday (Zatkin) (1950; 50-51-50)—"House on Telegraph Hill" (20th) (2d wk). For second round ending Friday (25) looks to hold okay at \$10,000 or under, after trim \$13,000 in first, but below hopes. Stays a few days in third, with "Goodbye, My Fancy" (WB) coming in Tuesday (29).

Mayfair (Brandt) (1,736; 50-51-20)—"Fighting Coast Guard" (Rep) (2d wk). Initial holdover stanza ending tomorrow is dipping to \$7,000 after okay \$10,500 opening week.

Palace (RKO) (1,700; 55-51-20)—"Al Jennings Oklahoma" (Col) and vaude. Looks to go over okay \$17,000. Last week, "Air Cadet"

(Continued on page 20)

Midland (Loew's) (3,500; 50-69)—"Great Caruso" (M-G) (2d wk). Hefty \$13,000. Last week, sock \$19,000, best here in.

Missouri (RKO) (2,650; 50-75)—"Up in Arms" (RKO) and "They Got Me Covered" (RKO) (reissues).

(Continued on page 20)

THE TALK OF THE NATION!

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CENTURY-FOX

New Riots, Protests in W. Germany Vs. Harlan's First Postwar Film

Frankfurt, May 15.

New protests and riots flared up in western Germany this week against the release of "Undying Lover," the first postwar film of Nazi Germany's No. 1 director, Veit Harlan. In the second action of its kind since "Lover's" release last February, Andreas Gayk, Socialist mayor of the big north-German port city of Kiel ordered the film banned because of the overwhelming protest of prominent citizens as well as political parties, trade union locals and other organizations.

In Ahrensburg, a smaller town in Schleswig-Holstein state of which Kiel is the capital, the mayor also banned the film after a bloody riot between anti-Harlan youths in which two policemen were injured. (Pic's first ban came in Wiesbaden, early in March. Various minor disturbances have occurred in other Schleswig-Holstein towns.)

Also Protests in Cologne
Meanwhile, in Cologne, the Trade Union Federation locals, the Union of Political Persecuted and the Jewish synagogue community launched a protest against release of "Lover" there. Groups' protest said that "the release of a new film of the director who made 'Jud Suss,' and which contributed considerably to the murder of many (of Cologne's) Jewish citizens, must be regarded by all decent citizens as a provocation against democracy." Pic was previously withdrawn from planned release in Frankfurt and Munich, while in Berlin the city council warned the distributor that there might be riots. Minor riots occurred at several other cities and towns.

1st French TV Film Efforts Hit by Costs; Need Theatre Revenue

Paris, May 15.

There have been some attempts here to lens pix for U. S. television but prohibitive production costs in France leave little likelihood of a profit if used solely for American TV. A 13-pic series costs \$150,000 and U. S. tele rarely pays more than \$75,000 for such a package. How the difference can be made up is the current headache.

So far pix made here for U. S. consumption have been of the 13-package variety. M. Schapiro did a series on Paris cafe attractions. Henri Lavorel was to make some based on interviews with European personalities, a visit to President Auriol, a Day at Christian Dior, etc. One of these was shot but the others still are doubtful. Lavorel also planned a 13-film series on famous French composers, but this has been shelved because of the high cost.

Michel Ferry of Tele-Productions Internationals was considering three feature-length films based on "The Three Musketeers" to be distributed as a regular theatrical pic in France, and then to be cut into 13 segments of 30-minutes each for American video. So far only one 30-minute sequence has been made.

Ray Ventura also is mulling a series on ballet featuring Ludmilla Teherina and Edmond Audran. And there is some experimenting via 16mm film with 15-minute pix, this being turned out for an average cost of \$1,500. However, this would be strictly for TV, since blowing up to 35mm size is not always satisfactory.

Union Seeks PCA For Mexico's Film Industry

Mexico City, May 15.

Abolition of pic censoring and substitution of a U. S.-style moral code for producers is to be asked of President Miguel Aleman by the national authors union, headed by Felipe Gregorio Castillo, ex-chief pic censor. Castillo indicated that present film censoring is no good for anybody.

Move to scrap picture censoring and substitute a production code like that used in the U. S. was pioneered last winter by Mauricio de la Serna, a top producer.

Luxembourg's 1st Film Done in 4 Languages

Paris, May 22.

First film to be produced by the little Duchy of Luxembourg is "Story of Our Lady," shot in Geva-color. It runs only 20 minutes, but is in four versions—English, French, Italian and German. The English version has a commentary by Ben Smith, director of the American section of Radio-Paris.

Florent Antony had the basic idea of making Luxembourg a cultural bridge between its neighbors. Pic was previewed at the Venice and Cannes festivals. It has fine color work by Klaus Rautenfeld, good editing by Robert Ismerden and a sonorous musical score by Eugene Bozza executed by the Luxembourg Symphony Orchestra.

New Brit. Plan On Admish Tax

London, May 22.

The British film industry is now united on an alternative plan to counter the government's administration tax increases, which would suck another \$28,000,000 annually from the boxoffice. A scheme has been submitted to the government which provides for an all-round increase of threepence (about 3½¢) per seat on all admissions of about 15¢ and over. Part of this additional revenue would be retained by exhibs, a smaller part would be paid over as a subsidy for British production, and the balance would go to the treasury in taxation.

The policy enabling exhibs to charge an additional tax free 3½¢ for a seat also has been endorsed by the Films Council, and its views have been forwarded to new Board of Trade proxy Sir Hartley Shawcross.

Under the industry's alternative, British production would be aided to the tune of around \$5,300,000 by direct levy and a further \$1,200,000 from additional boxoffice revenue. This would be over and above the current subsidy, which will yield between \$3,000,000 and \$4,000,000 in the present year. The Exchequer would benefit by over \$15,000,000 instead of the net \$21,000,000 anticipated from the government's plan.

THE CONSUL' ON TV FROM LONDON, MAY 28

London, May 22.

A full scale TV production of Gian-Carlo Menotti's "The Consul" is to be given from the London studios next Monday (28). The cast, currently playing in Paris, will be flown over for the telecast. Eric Fawcett is producing, and planned to Paris Friday (18) to begin rehearsals.

"The Consul" folded in London last month after a short season under Sir Laurence Olivier's management. Attempts to arrange a TV presentation during its London run were unsuccessful because of opposition from theatre managers as well as theatrical unions.

BBC Doing Air Tribute To C. B. Cochran, June 1

London, May 22.

A radio tribute to the late Sir Charles B. Cochran is to be broadcast on June 1. It is entitled "The Cochran Story" and was scripted by Gale Pedrick.

Leslie Mitchell will be the narrator, and the program will portray C. B. and some of his activities as seen through the eyes of people who were intimately associated with him. Among those will be Hermione Baddeley, Douglas Byng, Vivian Ellis, George Hackenschmidt, Henry Sherek and Tommy Robinson.

Production is by Howard Agg, who worked with Cochran in 1946 on "Scrapbook for 1925." "The Cochran Story" will be the first of four British Broadcasting Corp. programs on famous theatre personalities. Subsequent features will spotlight Vivian Ellis, Noel Coward and the late Ivor Novello.

Jackson Also Out of GFD

London, May 22.

Sidney Jackson, who was assistant to E. T. (Teddy) Carr when he was managing director of General Film Distrib., is also terminating his association with the company. He will quit at the end of this month.

Jackson for many years has been a close associate of Carr's. He followed him to United Artists, and when Carr became the GFD m. d., Jackson was appointed his assistant.

Berlin Film Festival Considering 50 Films For Its Int'l Contest

Berlin, May 15.

The film festival committee is burning the midnight oil at the Filmhaus on Kleiststrasse here while they debate over which films from each country will be accepted as entries in Berlin's International Film Festival.

American pix being considered include "Father's Little Dividend" (M-G), "Samson and Delilah" (Par), "Capt. Horatio Hornblower" (WB), "Broken Arrow" (20th), "Cinderella" (RKO), "Cyano" (UA) and "Destination Moon" (EL).

Argentina submitted two films, "Cafe Cantante" and "El Paraíso." The latter has already been eliminated since it was produced by ex-Nazi Karl Ritter. English entries include "Tales of Hoffmann," "Trio" and "The Browning Version."

The French film candidates have been hampered by an internal French dispute over Franco-German film industry relations. It is reported that the French equivalent of the U. S. Motion Picture Assn. issued order prohibiting its members from participating in the Berlin festival. However, 18 French pix produced by non-members are being considered.

Italian entries include "Vita de Cani," "La Vita Reprendere," "La dro di Venetia" and "Christo Prolibito." Other productions being considered are "Men in Uniform" (Mexico), "Vienna Dances" (Australia), "Gate to Peace" (Austria), "Four in a Jeep" (Swiss), "Rough Sea" (Sweden), "Miss Julie" (Sweden), "Mal Air" (Spain), "Conquest of Byzantium" (Turkey) and "Maria Monte Christo" (Mexico).

London Film's Profit Of \$48,530 Vs. '49 Loss

London, May 22.

A loss of \$357,840 in 1949 has been converted into a profit of \$48,530 by Sir Alexander Korda's London Film Productions and its subsidiary companies. Report for the year ended last Aug. 31 came out last week. Dividend arrears on preferred stock, which have been accumulating for the last 16 years, now total \$820,550.

Further pay cuts by the London Films directorate, Sir Alex, Vincent Korda, Harold Boxall and Sir David Cunynghame, is reported in the balance sheet. Last year they received \$31,000 as against \$46,000 in 1949 and \$60,000 in 1948.

Current London Shows

(Figures show weeks of run)

London, May 22.

"Anthony," "Caesar," St. Jas. (3). "Blue for Boy," Majesty's (25). "Carousel," Drury Lane (50). "Count Blessings," Wm'ster (11). "Dear Miss Phoebe," Ph'nix (32). "D'Oyle Carte, Savoy (3). "Folies Bergere," Hipp. (11). "Gay's the Word," Saville (14). "Hassan," Cambridge (3). "His Excellency," Piccadilly (52). "King's Rhapsody," Palace (87). "Kiss Me, Kate," Coliseum (11). "Knight's Madness," Vic Pal (62). "Latin Quarter," Casino (11). "Lace on Petticoat," A'n'b's (23). "Little Hut," Lyric (39). "Man & Superman," Prince's (14). "Reluctant Heroes," Wh'th. (36). "Ring Round Moon," Globe (60). "Seagulls Sorrento," Apollo (49). "Take It From Us," Adelphi (29). "Three Sisters," Aldwych (4). "To D'rothy a Son," Garrick (26). "Waters of Moon," Hay'mt (5). "Who Is Sylvia," Criterion (25). "Will Gentleman," Strand (37). "Worm's Way," Comedy (213). "Who Goes There?" York's (8). "OPENING THIS WEEK
"After Show," St. Martin's (2). "Point Departure," York's (19). "Seventh Veil," Princes (8). "Loves of 4 Colonels," Wyndham

Barrage of Plays Continues For Brit. Fest; Guinness 'Hamlet' Sour

London, May 22.

The lure of Tommy Trinder is strong enough to insure the success of the new Val Parnell revue, "Fancy Free," which opened at the Prince of Wales last Tuesday (15). It's a noisy, bouncy entertainment with sufficient variety and color to make it sound escapist fare.

Femme lead is played by Pat Kirkwood who vociferates in her familiar strident style. Specialty acts include Pobby Brandt, who makes a spectacular British debut with his acrobatic dancing, and Alan and Blanche Lund, who please with their terpsichorean routines.

Linnit & Dunfer presented, as their Festival of Britain attraction, the latest play by William Douglas Home, "The Thistle and the Rose," a historical chronicle of the Stuart period tried out two years ago at the Bolton club theatre. It was warmly received at the Vaudeville last Tuesday (15) with Hugh Burden scoring as James IV. Outstanding performances were given by Andrew Cruckshank, Frederick Lester and George Curzon. Show has little but local appeal and that mainly on the author's reputation.

The major disappointment of London's Festival theatrical season is Henry Sherek's presentation at the New Theatre of "Hamlet," in which Alec Guinness stars and also co-directed with Frank Houser.

The drab, austere decor contrasted with exaggerated costuming. Technically, the show evidenced under-rehearsal and the lighting constantly went haywire. Drastic overhaul is essential if this production is to survive the season.

Fry's 'Prisoners'

Christopher Fry's contribution to the Festival is nothing if not unique. It is presented by the Religious Drama Society and the Pilgrim Players and is being staged only in churches.

The play, "A Sleep of Prisoners," was commissioned by the RDS, and the Arts Council have provided a guarantee against loss. The dramatist received no payment for his work, nor will he be paid royalties. But the cast of four West End artists, headed by Denholm Elliot, is earning comparable West End salaries. This was a condition imposed by Fry.

The play is one of the most complex pieces seen for some years. It is a four-character drama of British soldiers interned in a church (which is temporarily being used as a POW camp). The action is continuous, and in its 90 minutes the four soldiers live through a series of dream sequences in which they come to life as Biblical characters. The treatment, and occasionally the dialog, is obscure, but the message of hope is transparently clear. It is a sincere, moving attempt to portray a drama in natural surroundings without the normal theatrical trappings.

'MISTRESS' NEAT CLICK ON ITS PARIS PREEM

Paris, May 22.

"O Mistress Mine," adapted by Jacques Deva and produced by Henri Bernstein, opened auspiciously yesterday (Mon.) at the Ambassadeurs Theatre. Success of the French version of the Terence Rattigan original points up the possibility that more British and American comedies might be exported to the Gallic market providing they're suitably adapted.

First nighters' warm reception of "Mistress" is in sharp contrast to the flops of "Mister Roberts," "Born Yesterday" and "Harvey." Failure of these three, however, is ascribed to the fact that they were merely translated instead of being skillfully adapted to suit French tastes.

Another Aussie Legit House Returns to Pix

Sydney, May 15.

Palace, 872-seater, switches back to a film policy shortly after an indifferent run with stageshows. House will come under the Hoyts' circuit control.

When the Fullers disposed of their Mayfair here to Hoyts, deal was made for the use of Palace to spot live talent. The Fuller's made a try with British stage comedies with only fair returns, and currently have nothing lined up. Hence, the switch back to pix via Hoyts. Current show is "The Devil's Disciple" under the D. D. O'Connor management. This will be followed with a couple of Shakespearean productions. House may revert back to legit for a span next year if Sir Ben Fuller (currently in London) obtains overseas' talent for a Down Under tour.

Threat of Leftist Rally Wins Censor Okay For Cayatte's New 'Affair'

Paris, May 22.

Andre Cayatte, director of last year's pic, "Justice Est Faite," which copped the Venice Fest laurel and was a boxoffice hit here, ran into a snag in preparing his new film, "The Sezneec Affair." Based on a 1920 case of a man condemned on questionable evidence, it was banned by the censorship board. This became a cause for the leftist Committee to Defend the French Cinema and the League of the Rights of Man. Bruited about in papers, the subject of many petitions and debates, the pic got terrific pre-production publicity.

A monster rally was finally organized at the Salle Pleyel for May 11 to put the case before the public. On the day of the rally Cayatte received word from the harassed censor board that all was well, and he could go ahead with his production. This did not halt the rally, which was held as scheduled. But instead of confining itself to the freedom of the screen, it became a sounding board for some leftist propaganda. After the speeches, many pic that had received the censorship nix were shown in whole or part.

THAT BLIND SPOT

Savage passions aflame in the North Atlantic . . . unleashed by treachery . . . hate . . . violence!



DANA ANDREWS
CARLA BALENDA
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BOOKED FOR BROADWAY RUN AT THE BIG PARAMOUNT THEATRE!

Inside Stuff—Pictures

Billy Goodheart was flattered by MCA board chairman Jules C. Stein to come out of retirement from his Ohio farming projects, and take hold of several propositions. These ran the gamut from selling M-G-M Radio Attractions (transcribed programs of Metro pix) to merchandising an Italian-made cycle that Stein liked for the American market. Goodheart, as exec vicee of the MCA office which he set up in N. Y., still has over six years to go on an MCA payoff, whether or not he returns to show biz.

Goodheart just signed to become executive vicee of Official Films, the vidpix outfit in which CBS board member Ike Levy is so active. Incidentally, a condition of Goodheart's deal with OF is that the company pay for his N. Y. apartment.

Captioned "Rita and Aly," the second editorial in the N. Y. Daily News of Saturday (19) observed:

"Americans here and there are voicing deep disgust over Rita Hayworth's announced intention to wrench \$3,000,000 out of Aly Khan, if she can, as the price of divorcing the Oriental prince. We dissent—elegant word for disagree. Better we like the thought of a friend of ours that if Rita makes her demand stick and actually gets her pretty little hooks into the 3,000,000 claims, she'll be the first American in generations to snatch home any real money out of a foreign country."

"She'll succeed where U. S. statesmen, diplomats and the like have failed repeatedly. Thus, Rita by rights will be a national heroine—and more power to her clutching claws."

Metro sales toppler William F. Rodgers' pledge to assist "distressed" theatres where feasible is resulting in unhesitating action by exhibitors. Harold Ralleigh, exec of Allied Theatre Owners of the Gulf States, immediately advised his members to compile data about any of their theatres which are suffering "hardships" with the view of obtaining adjustments from M-G-M. Rudy Berger, M-G-M's southern sales manager, will take up trade conditions with the Gulf States outfit this week. Rodgers had stated his policy was to endeavor to assist theatres faced with the prospect of closing because of business reverses.

Universal has assembled an exhibit on early film production, including antique lensing equipment, for displays in department stores across the country in connection with its pic, "Hollywood Story." Richard Conte starrer. Items which are part of the display include the pistol, holster and hat used by Tom Mix, original wig worn by Lon Chaney in "Phantom of the Opera," props from "Hunchback of Notre Dame" (1923), the calendar and German field telephone used in "All Quiet on the Western Front" (1930), and a director's megaphone used by Erich Von Stroheim.

Warners, figuring on a remake of "Moby Dick," found itself seventh in line for the right to that title at the MPA registry bureau. Although the Burbank studio made picture in 1923 as "The Sea Beast," and again in 1930 as "Moby Dick," it neglected to re-register the title for re-filming within the required period. Priority now belongs to J. Arthur Rank, with David O. Selznick, Bing Crosby Productions, Argosy Pictures, Edward Small and Film Group following in that order.

Irving Berlin was virtually set on another Metro musical, to be titled "There's No Business Like Show Business," until Loew's proxy Nick Schenck observed, "Good idea, but we can't give Berlin any deal like the last one." That keyed it for the songsmith. Schenck was referring to the straight \$600,000 he paid Berlin for "Easter Parade," an original. This was followed at Metro by "Annie Get Your Gun," whose rights went for \$650,000.

Motion Picture Assn. of America this week issued its latest bibliography of literature of interest to film company execs, covering the March and April periods. Comprehensive listing includes both articles from periodicals dealing with all phases of the industry, as well as books and pamphlets which have been published during that period. In addition, there is a listing of general reference books on the industry.

RKO will introduce 40 new femme faces in two forthcoming pictures, the largest mass introduction in the history of the studio. Irving Starr will use 30 teen-agers in "Girl Gangs" and Wald-Krasna will utilize at least 10 more in "High Heels." In addition there will be large numbers of high school students as atmosphere.

Oldtime silent technique was inserted into the Bing Crosby starrer, "Here Comes the Groom," by Paramount after two previews. Applause following the singing of Anna Maria Alberghetti drowned out the ensuing dialog, so more than half a minute of soundless footage was introduced to fill the gap.

Bert Friedlob registered the title, "Hot Pursuit," for a jet plane story and indicated a race to hit the screen before Howard Hughes' "Jet Pilot." Ken Englund is writing the script, in collaboration with Col. O. F. Lassiter and Col. Patrick Fleming, jet pilots.

Film's Economy Push

Continued from page 3

is continuing to purchase its 32% sinking fund debentures.

Board of directors of 20th last Thursday (17) authorized the redemption of all of the corporation's preferred and prior preferred stock. Outfit will pay out \$100 per share for the \$4.50 prior preferred and \$35 per share for the preferred, plus accrued dividends, bringing the total purchase price to about \$11,200,000.

Within the last two months, bought in 1,900 shares of its \$1.50 cumulative convertible preferred, bringing the total number of such shares which the company now holds to 55,200.

Warner Bros., also sharply cutting down on capitalization, has retired 523,000 shares of its common and has acquired an additional 66,500 shares which now are held in treasury.

Columbia's Acquisition

Columbia similarly has been steadily aiming to strengthen its financial condition via acquisition of \$42.5 cumulative preferred securities, thus reducing the quantity of the shares on the market.

Briefs From the Lots

Hollywood, May 22.

Lewis Stone drew a featured role in the Henry Berman production, "Just This Once," at Metro . . . Morris Askrum takes off on "Flight to Mars," produced by Walter Mirisch . . . Charlita plays a South Sea Island queen in Jan Grippo's "Let's Go Navy" at Monogram . . . Jack Cummings added "Give a Girl a Chance" and "Montez the Matador" to his production program at Metro . . . William Wister Haines doing a rewrite job on Edmund Grainger's "The Korean Story" at RKO . . . Unsettled conditions in Indonesia caused 20th-Fox to shelve "Balinese Girl," slated as a Casey Robinson production.

Joseph Mankiewicz will direct "Five Fingers" for 20th-Fox, with background footage to be shot in Egypt and Turkey . . . Juan Jose Segura, Mexico City historian, will function as technical advisor on "Viva Zapata" at 20th-Fox . . . Frank Bering and James Hart, Chicago hotel owners, play bit roles as hotel clerks in "Aaron Slick from Punkin Crick" at Paramount . . . Callie Schroeder plays a church organist in Paramount's "My Son, John" . . . Eve Miller signed a term player contract at Warners, starting with "The Tanks Are Coming" . . . Filming of UI's "The Lady Pays Off" was resumed with the return of Stephen McNally after 10 days out with appendix trouble . . . From now on, the names of all editors on the screen will be followed by the letters A.C.E., meaning American Screen Editors, by order of the Motion Picture Assn. of America.

Patricia Neal signed for the femme lead opposite Van Heflin in "Weekend With Father" at UI . . . Warners assigned Son Hagerty to top male role in "Starlift," pairing with Janice Rule . . . Sam Comer and Ray Mayer won certificates of merit from the American Institute of Decorators for their work on the sets of Paramount's "Sunset Boulevard" . . . Hugh O'Brien assigned to "The Cimarron Kid" at UI . . . James Anderson will function as associate producer with Collier Young on filmmakers' "No Returning" . . . H. O'Neill Shanks, executive secretary of the Screen Extras Guild, was elected to the executive board of the L.A. Labor Council, first time SEG has been represented in that group.

Negotiations for a new contract between Lana Turner and Metro are reported "going along fine" . . . Ric Roman signed for a role in the Clark Gable starrer, "Lone Star" . . . Irene Wilson joined the "My Son, John" cast at Paramount . . . Basanta Singh drew a Hindoo role in Paramount's "Rage of the Vulture" . . . Lew Seiler will direct Warners' "The Tanks Are Coming," a Bryan Fey production, starting on location at Fort Knox, Ky. . . Columbia signed Ben Lyons for "The Purple Heart Diary," starring Frances Langford.

Thesps Preem

Continued from page 2

its predecessor, Stage Society, dropped \$31,000 in one season, helped by 37 full-house theatre parties and near-SRO weeks from Shaw's "Mrs. Warren's Profession" and "Captain Brassbound's Conversion," Kaufman-Hart's "Man Who Came to Dinner" and "Can't Take It With You." Vernon Sylvaine's London long-run "One Wild Oat" (a deftly sexy farce which, well-handled, could be a Broadway smash—unlike Sylvaine's "Madame Louise," which is strictly for Britain). "Separate Rooms" (helped by a censorious review) and its top grosser, Garson Kanin's "Born Yesterday," five months before the film arrived.

Scale: 60c, 75c, 90c, \$1.20, tax included. Capacity: 900. Top salaries: around \$45 weekly. Six shows a week—Tuesday to Saturday, with one matinee. Two directors—Sam Payne, Amelia Hall—who act when not currently staging; business-publicity manager, Bruce Raymond, who also acts when needed. Angels are a wealthy newspaper publisher and ditto pulp-and-paper exec. Ottawa's population is 200,000, one-third French-speaking.

CRT was all-Canadian this year, but last year attracted two U. S. actresses. One, Janet Fehm of Springfield, Mass., was hired, played out the season with a personal success as the daughter in "Glass Menagerie," taught dramatic art at St. Patrick's College, Ottawa, then returned to U. S.

Where U Lost L.A. Title Similarity

Suit, It Wins in N.Y. on Ditto Claim

In an 18-page opinion filed last Thursday (17), Judge Vincent L. Leibell in N. Y. Federal Court decided for Universal Pictures in dismissing the complaint of Harry Meyer. The case is of particular interest to the industry because of the almost parallel facts to those in the Frederick Jackson case, which was decided adversely to Universal by the Los Angeles Superior Court, and affirmed on appeal in September of last year.

In the Meyer case he wrote a play entitled "Shady Lady," a revised version of which, by Irving Caesar, was presented by the plaintiff in Philadelphia for four days and at the Shubert Theatre, N. Y., for 28 days. Helen Kane had the leading role. Some years later, Universal produced a picture under the title "Alibi in Ermine," which was changed to "Shady Lady" just prior to release. In his action Meyer alleged that he submitted a copy of his play to U. which had been considered for production, and that the title of its subsequent motion picture, "Shady Lady," as well as the principal scenes, situations, characterizations and dialog had been wrongfully taken from his play. At the trial, Universal's attorney, Julian T. Abeles, argued that as plaintiff's play had been unfavorably received by press and public, it had nothing of value to be appropriated, that the title having been in prior use could not have acquired a secondary meaning in relation to plaintiff's play, and any similarities in the motion picture and play were of commonplace and stock material in the public domain.

Meyer's attorney, Saul Wladover, replied that many plays, for which picture companies paid substantial sums, had been unfavorably received; that the presentation of defendant's picture had prevented a forthcoming revival of plaintiff's play, and that as no other stage play ever had the same title the public would assume that defendant's picture, employing the same title and basic story material, was a picturization of the play. Judge Leibell, in holding with Abeles, determined that the evidence adduced for Universal refuted its allegation access to plaintiff's play that its motion picture was an independent creation, that the prior use of the title "Shady Lady" by plaintiff and others did not debar U from its use, that conventional types or stock figures cannot be copyrighted, and that there was only an inconsequential similarity of material in the picture and play.

"Slightly Scandalous"

In the Jackson case, plaintiff had written a play entitled "Slightly Scandalous" which had a short run in Philadelphia and New York with Janet Beecher in the leading role. Some years later Universal produced a picture under the title "Oh Say Can You Sing" which was changed to "Slightly Scandalous" just prior to its release. In his action Jackson alleged that he had submitted a copy of his play to U. which had been considered for production. However, while in the Meyer case plaintiff's claim was based upon the alleged use of both the title and story material, in the Jackson case he did not assert that there was any similarity whatsoever between the picture and the play, and based his claim entirely upon the use of the title. The same argument was advanced as in the Meyer case, that as the play had been unfavorably received by press and public, the title never acquired a secondary meaning in relation to Jackson's play and had nothing of value to be appropriated.

As in the Meyer case, Jackson's attorney answered that success of the play was not a requirement of establishing a secondary meaning of the title and that although a play is unpopular or "panned" by the critics, unfavorably comment or any discussion of the play fixes the title in the minds of the general public as a product of a particular playwright.

The Court, in holding with Jackson, took a contrary view to that of Judge Leibell in the Meyer case. It said that although only a limited number of persons saw the play, they and the undetermined number who saw its advertising might be sufficient in number to provide a secondary meaning that "popu-

larity is not a requirement for secondary meaning, because notoriety and adverse discussion may bring about widespread identification of the play by its title and may pique the public interest. Likewise, advertising, even of an unpopular play, may cause the public to identify it as one that has been a "Broadway production". Seemingly it would be impossible to reconcile these two decisions. This is particularly so because of the almost parallel facts, yet the Meyer case which concerned both the use of the same title and material was decided for Universal and the Jackson case which concerned only the title was decided adversely to it. A determining factor was apparently the preponderance of evidence that Universal was able to adduce in the Meyer case to refute plaintiff's claim.

FBI-Garfield

Continued from page 4

the "unfriendly 10" convicted of contempt of Congress.

Rep. Bernard W. Kearney (R., N. Y.) interjected, "and that John Garfield was the same individual who testified before this committee that he hated Communism?"

"Yes."

"Wasn't it after the Dulles letter had solidified the Communist Party line that Garfield signed that telegram to Jack Warner?" asked Rep. Howard H. Velde (R., Ill.).

"Yes."

"Did Garfield ever appear on the picket line?" asked Kearney.

"I can swear he did," was the reply.

Later, in discussing the violence of the subsequent strike in 1946, Brewer was asked by Velde:

"At the time John Garfield testified, he told this committee he was very influential in the Screen Actors Guild in settling the strike. Was that so?"

"No, I would not say that was so. He was not on our side; he was not on their side. But we always considered him on their side."

Pay Slashes

Continued from page 2

further money-saving measures for the reason they might involve some impairment of the outfit's major standing. An angle here is that such outside producers as Samuel Goldwyn, Walt Disney and others conceivably would balk if they suspected the distrib was cutting too many corners in its quest to cut down on expense.

Last report from RKO, covering the company's first-quarter operations, showed a net loss of \$1,086,363.

While Spyros Skouras, 20th-Fox proxy, announced at the stockholders meeting last week that voluntary salary cuts would result in a saving of \$2,500,000 in 2½ years, the overall economies planned by the company will shave expenses amounting to between \$12,000,000 and \$13,000,000.

Economics already in effect, or in preparation, in administrative and distribution departments will result in savings of \$4,000,000. Production chief Darryl F. Zanuck has expressed belief he can slice \$170,000 off each picture's cost, or \$6,120,000 on the 36-pic program for next season. These slices will pare operating costs to \$12,620,000 over the two-and-a-half year span.

Pasternak

Continued from page 3

legit musical star Mary McCarty for his upcoming "The Big Cast" and figures to take in the N. Y. plays to eye other potentials for his pic turnout. He stated he's especially delighted with "Caruso" star Mario Lanza's skyrocket to the top claiming the tenor has pix exclusively to thank for his success.

Pasternak declared before Lanza was signed by M-G-M that he was virtually unknown and perhaps couldn't "draw \$25 for an engagement."

Ferrer on Commie Ties

Continued from page 4

himself a member of the film colony. "It was always my practice," he told the committee, "to leave Hollywood as soon as my picture terminated." He described himself as a "transient in California," explaining he considered himself a "theatre man." He told Tavenner that he would willingly answer all his questions, but had to do so in relation to the "broader entertainment field," rather than Hollywood.

Tavenner, at this point, laid the groundwork for the structure of charges he was later to hurl at the actor by reading Ferrer's statement repudiating all Communist affiliations or sympathy. He then asked "Were you ever a sympathizer with any Communist aim, a fellow traveller or in any way an encourager of the aims or ideals of the Communist Party?"

"When the Communist aim coincided with the aim of our government, I was," admitted Ferrer, "but in the sense you use it, I never have been or will be."

Commenting on Tavenner's statement that "unexplained" membership in a Commie-front organization "leaves the implication" of Red sympathy, the actor commented, "That has been made dramatically clear to me recently."

In response to repetition of last week's testimony of Roy Brewer, official of the International Alliance of Theatrical Stage Employees, that "the real power of the Communist Party was through their front organizations," Ferrer stated, "What Mr. Brewer says is very perceptive and accurate. Innocent people were seized and lured into these activities."

Cites Left Wing Orgs

Teeing off a list of cited left wing organizations with which Ferrer was allegedly affiliated, Tavenner asked about the actor's sponsorship of the Artists Front to Win the War in '42. Setting the pattern for most of his responses, Ferrer, on examination of the pamphlet linking him with the group, stated, "I have no recollection of this. It is entirely possible, even probable, that use of my name was authorized, but I don't remember it."

Asked if he did not recall that the group's platform of "a second front now" was a typical Commie line, Ferrer answered, "I recall that in the light of later reflection, but did not know it at the time." The witness explained the technique of his affiliation with this and other groups. "Someone would call on you—then they would show you a list of distinguished names, names you associate with integrity and worthwhile causes. So you say yes."

Ferrer was next asked about his sponsorship of a dinner in April, '43, given by the Committee for Protection of the Foreign Born. Again stating he "did not recall" the incident, Ferrer read from the list of sponsors handed to him the names of Dorothy Thompson and Edward G. Robinson. He then stated, "I would probably be predisposed emotionally to help the foreign born—I have always fared admirably here, but I am aware of many Puerto Ricans, born, like me, American citizens, who have not been treated well."

Asked next if he had appeared, as alleged in an article in *The New Masses*, at a rally for Spanish relief sponsored by the Joint Anti-Fascist Committee in '43, Ferrer stated he did not appear though he had probably agreed to do so along with such show biz reps as "Jimmy Durante, Milton Berle and others." He explained that, as an "actor rather than a performer," there was little he could do at such shows except emcee or introduce an act. "I probably got cold feet and ducked," he added.

Submits Contributions

At this point, attorney Abe Fortas submitted to the committee a list of his client's contributions to various front organizations. Admitting that he probably attended a dinner in San Francisco given in his honor by the Joint Anti-Fascist Refugee Committee, Ferrer said,

"If that's the one at which Walter Huston spoke, I was there—the general theme at that time was anti-Franco, and we liberal Democrats were opposed to him as a dictator." Admitting, too, that he spoke at a Spanish refugee appeal benefit in Madison, Wis., the same year, Ferrer explained he was then

on tour with "Othello," and that he agreed to appear at the two aforementioned places because he happened to be there. He stated there were never any definite commitments before going on tour, merely a casual understanding that he "might be contacted."

He also stated he could not remember the way in which he had been solicited for these chores, nor the person who approached him. He later explained that the reason "these requests are so anonymous in my memory" was that they came through his office, which he seldom visited, and were relayed by his secretary. Asked about a meeting held to raise funds for the Spanish refugee appeal in September, '45, Ferrer stated he remembered that a speech by the late British labor leader, Harold Laski, had "provoked Frank Fay into an attack on the group." He added, however, that he was then working on "Strange Fruit," and limited his attendance at the meeting to his own stint.

Tavenner then asked the witness whether he had investigated charges that the group was Communist-inspired.

"I regret to say I did not," was the response. "One reason was that the charges were made by Frank Fay. Fay behaved in such a scandalous and ill-advised way that charges were brought against him by his own union. He is a man of excessive conduct. I admit I was wrong, but listening to Fay is not something that comes easy."

Ferrer Explains

Tavenner, pointing out that the anti-fascist group had been cited as subversive in March, '44, 18 months before the Madison Square Garden meeting in which Ferrer participated, then asked, "Weren't you aware that Communist Party infiltration was a publicly known charge?" Ferrer, saying he wanted "to explain, not excuse" his action, pointed out that the Theatre Authority had sanctioned his appearance at the rally, explaining that otherwise he would not have been permitted to accept the bid. Ferrer made it clear that TA gave clearance for a performer's appearance, but did not compel it. At this point, Wood stated, "Then you have the privilege and responsibility to investigate organizations before which you are asked to appear?"

"I did not investigate, in any case. In the future, I will," was the answer.

Committee's interest in TA and Alan Corelli, until recently exec secretary of the group, indicated it might probe further into its part in the appearances of so many show biz reps at leftist benefits.

Next organization named was the American Committee for Spanish Freedom. Again pleading "guilty to the charge of carelessness," Ferrer said of his alleged sponsorship of the group, "Strange Fruit" was "on its last legs—a financial disaster for me," and that he recalled no details.

He also admitted that he was "probably" a speaker at a rally sponsored by the Negro Labor Victory Committee in June, '44, adding that "I have worked with many Negro actors, have seen them suffer injustices and am sympathetic to their cause." The questioning then centered on Benjamin J. Davis. Former member of New York City Council and a leading Commie. "I met Davis in April, 1944, at a birthday party for Paul Robeson, Ferrer volunteered at this point. Asked about Davis' official position at that time, he said he was "either running for the Council or in the Council."

At this point, New York Rep. Kearney asked the witness if he had supported reelection of Davis. "If I did," was the answer, "it was because he was supported by the Democratic Party." Chairman Wood grimly observed at this point that Demmie support had been withdrawn from Davis, and that he had been elected on the Communist ticket.

"Didn't you take pains to investigate the party sponsorship of a man you supported?", he asked.

"That's another evidence of my carelessness," was the response.

"I may have misunderstood you before," said Committee Counsel Tavenner. "Did I understand you to say you were in doubt about lending your name for the campaign for Davis?"

"After seeing the documents

Probers to H'wood?

Washington, May 22.

House Un-American Activities Committee is expected to go to Hollywood for a two-week session either in late July or early August, according to reports circulating here.

Probers thus could clear up West Coast witnesses. It was said, following completion of the current Washington hearings.

you've shown me, the chances are I did authorize the use of my name," Ferrer replied.

"Now," said Tavenner, "you sent a letter, dated May 21, to the chairman of this committee yesterday. Let me quote from your letter on page 4. You wrote, 'I have long supported the National Urban League and the Negro Actors Guild of America, neither of which has any Communist connections, so far as I can find out; but I also permitted my name to be used in support of the candidacy of Benjamin Davis as Councilman of New York City."

Cites Letter to Press

Ferrer explained that "I assume most of these charges against me are correct. So, based on that I included the name of Benjamin Davis when I wrote this letter." Here Chairman Wood interjected, "I believe that is the letter released by you to the press yesterday." "Yes, sir."

Tavenner got the witness back on the track with a statement that on Sept. 24, 1945, a group was organized, with Paul Robeson as chairman, to work for the reelection of Davis. Continued the committee attorney, "now, what comment do you have about this article from the Daily Worker of Sept. 30, 1945, which is titled, 'Ben Davis backed by 1,000 in the arts?'" Article went on to state that a committee of "artists, writers and professionals" men had been formed to back Davis. It listed Ferrer as a sponsor.

"This is the second article on the subject; see if it refreshes your memory that you were a member of the committee," directed Tavenner.

"Many of these people I know and have worked with," said Ferrer, looking over the article. "It is probable that I was, but I can't in all honesty say I remember."

The committee then recessed for lunch.

Afternoon Testimony

Afternoon interrogation and testimony followed the same pattern established in the morning. Ferrer's comments on the May Day celebration invited a query from Rep. Kearney. "You want this committee to believe that in all the years you lived in New York City you never knew May Day was a Communist Holiday?" the congressman demanded.

"I would like the Committee to believe it because it is true," answered Ferrer. He said the list of the rally's other sponsors included the American Federation of Labor (AFL) and the Congress of Industrial Organizations (CIO). He "always leaned on the names of people as guideposts," he added. Similarly, he said, he would be steered to a show in N. Y. if the marquee carried the names of Helen Hayes, the Lunts or Katherine Cornell.

At one point in the testimony, Ferrer produced a telegram from the Theatre Guild's Lawrence Langner in which the latter gave him a strong character reference. Langner also stated in the wire that Ferrer often expressed anti-Communist sentiments to him in conversations.

Immediately following the hearing, Ferrer returned to N. Y. for tonight's performance of "20th Century," in which he's now starring at the Fulton Theatre. He'll resume his testimony at the opening session next Friday (25).

Budd Schulberg, novelist and former screenwriter, will be the leadoff witness tomorrow.

Brewer Talks; Bercovici, Hammer, Gough Mum

In its three days of sessions last week, the House Un-American Activities Committee got plenty of cooperation and information from Roy M. Brewer, IA International rep in Hollywood, but ran into a stone wall when it quizzed screenwriter Leonardo Bercovici, actors Alvin Hammer and Lloyd Gough,

and Bea Winters, film industry secretary.

Bercovici, who tried off on Wednesday (16) asserted he was not now a Communist and said he would fight to defend this country against any enemy. However, he ducked behind the 5th Amendment on all questions asking whether he had ever been a Communist.

Second witness last Wednesday was Alvin Hammer, former vaude and nightclub entertainer and more recently a character and bit actor in Hollywood. He declined to answer most questions on grounds of self-incrimination.

Final Wednesday witness was Miss Winters, who said she had started working as film studio secretary in 1936. When Sterling Hayden testified, he said she had recruited him into the Communist Party. Miss Winters ducked a question about this under the 5th Amendment and would not say whether she had ever been a Communist or even whether she ever knew a Communist in Hollywood.

Gough Takes Cover

First witness Thursday was Lloyd Gough, who also took refuge behind the 5th Amendment. Gough would not even answer questions about who were the officers of Enterprise Pictures, producers of "Body and Soul." Gough acted in the film but declined to name the director, the scripter, or even the star, John Garfield. Gough claimed constitutional protection for his refusal.

He also ducked questions about Karen Morley, currently on the lam from a House Committee subpoena. Gough said he had fought in the Army during World War II against "Fascism." Asked whether he would fight in the armed forces against Communism, he refused to answer.

Brewer was on the stand longer than any other witness to date. He testified for a couple of hours Thursday and was the sole witness on Friday. Brewer carried a big briefcase bulging with notes and documents with which he refreshed his memory as he described the studio strike and the drive of the Communists to take control of the Hollywood craft unions. He also expounded at length on the potency of the Communist fronts in Hollywood.

He declared that if the Communist Party had succeeded in its drive to make the Conference of Studio Unions the dominant power in Hollywood, the Communists could have used it as a club to control the content of films. He declared there was no doubt that this was their ultimate purpose. He said the Red drive in the film industry was two-pronged. One section sought to take over the craft unions and the other to seize the talent guilds. Brewer said they would have merged both groups into a single industrial union which would have controlled everything.

Details Commie Plan

If CSU had won the 1945-46 strike, he charged, "John Howard Lawson and his associates would be dictating to the industry." Brewer claimed that the basic plan to take over Hollywood as a Communist propaganda medium was made in the Soviet Union, and that Soviet agents, armed with Soviet cash, were sent to this country to launch the scheme. Through control of the unions, he said, the Reds could have smeared producers as anti-labor unless they permitted the Communist line into their pictures. He said also that the Hollywood Independent Citizens Committee for the Arts, Sciences and Professions was the most successful and most powerful "front" ever set up in the United States by the Communists. It was an outgrowth of the Motion Picture Democratic Committee. Brewer said that in 1940, Melvyn Douglas and Philip Dunne, then on the board of the Motion Picture Democratic Committee, unaware that it was a front, presented a resolution to the board condemning the Hitler-Stalin pact. They were the only two votes for the resolution. Both men promptly quit.

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Robert Muir, Michael Kameroff, Mortimer Reimer, Robert Rissman and William Esterman.

He named two L. A. psychologists as working actively with John Howard Lawson in promoting Hollywood fronts—Dr. Franklin Fearing and Dr. Frank Davis. He also declared that through HICCASP, the Hollywood Communists became powers in the Democratic Party in California. Of Robert W. Kenney, former attorney general of the state, Brewer said that "he is an important example of the influence of the front in Hollywood. Robert W. Kenney has indicated willingness to take the Communist program at every opportunity. When the test came, Kenney chose to support Wallace rather than the Democratic candidate for President." Kenney was chief counsel for the "Unfriendly 10" in 1947 and has been counsel for some of the "5th Amendment witnesses" at the current hearings.

Ferrer Replies to Legion

Queries on Red Ties

American Legion branch of Cooks County, Chicago, has been investigating actor Jose Ferrer. Vets' outfit, in a letter to the Selwyn Theatre, Chicago, where Ferrer's "Cyrano de Bergerac" film is playing, asked his answers to alleged links with the Communist Party as published in Counter Attack, anti-Red publication.

Actor, who testified before the House group in Washington yesterday (Tues.), told the American Legion unit he is not now, never was and "could never be a member of the Communist Party." In answer to this, the publication came back with a new questionnaire demanding from Ferrer a more specific statement on his alleged connections with the Reds.

Ferrer thereupon recommended that the Legion post "and the American public" listen to his testimony before the House probers in D. C.

Society Groups

Continued from page 2

Charles Conkling head the editorial staff.

Scenery and costumes are furnished by the Cargill producing outfit. Since eight productions, using between 150 to 200 costumes, are generally running concurrently, he maintains a costume plant in Milford, N. J., to forestall any shortage problem. The factory employs four fulltime workers who repair and create costumes for the various touring productions. With an inventory of 2,500 costumes, Cargill also operates a costume renting service.

During World War II the champagne circuit shut down completely but the current Korean conflict has made no noticeable change in the productions' bookings. At the outbreak of the "limited war" last June only 10 cities cancelled the service, and six of these have since renewed their original contracts.

Cargill limits his take to \$5,000 per show, out of which he pays the directors, his business agents, who set up bookings for the production, and transportation costs of costumes and scenery. More frequently, however, he says his take averages around \$2,500.

'Faith' Films

Continued from page 7

lookout for stories which will bear up under this analysis.

Twentieth-Fox, too, is very much on the qui vive since "I'd Climb the Highest Mountain" was released, and story editor Julian Johnson has instructions to make note of any new story properties which might lend themselves to a simple religious buildup. Metro is another company very much aware of the value of such subject, particularly since the strong response to its "Stars in My Crown."

Indie producer Ken McElroy is prepping "The Life of Gandhi," which naturally will have religious overtones. Picture is to be filmed in India, on the actual locale of the great Indian leader, and many of the teachings of Gandhi will be contained in script now in writing stage. Indies as well as majors also are interested in this pattern. John Farrow, for his single indie away from Paramount, is prepping "Son of Man," story of Christ.

SOON

A VERY SPECIAL

ALFRED HITCHCOCK

EVENT!

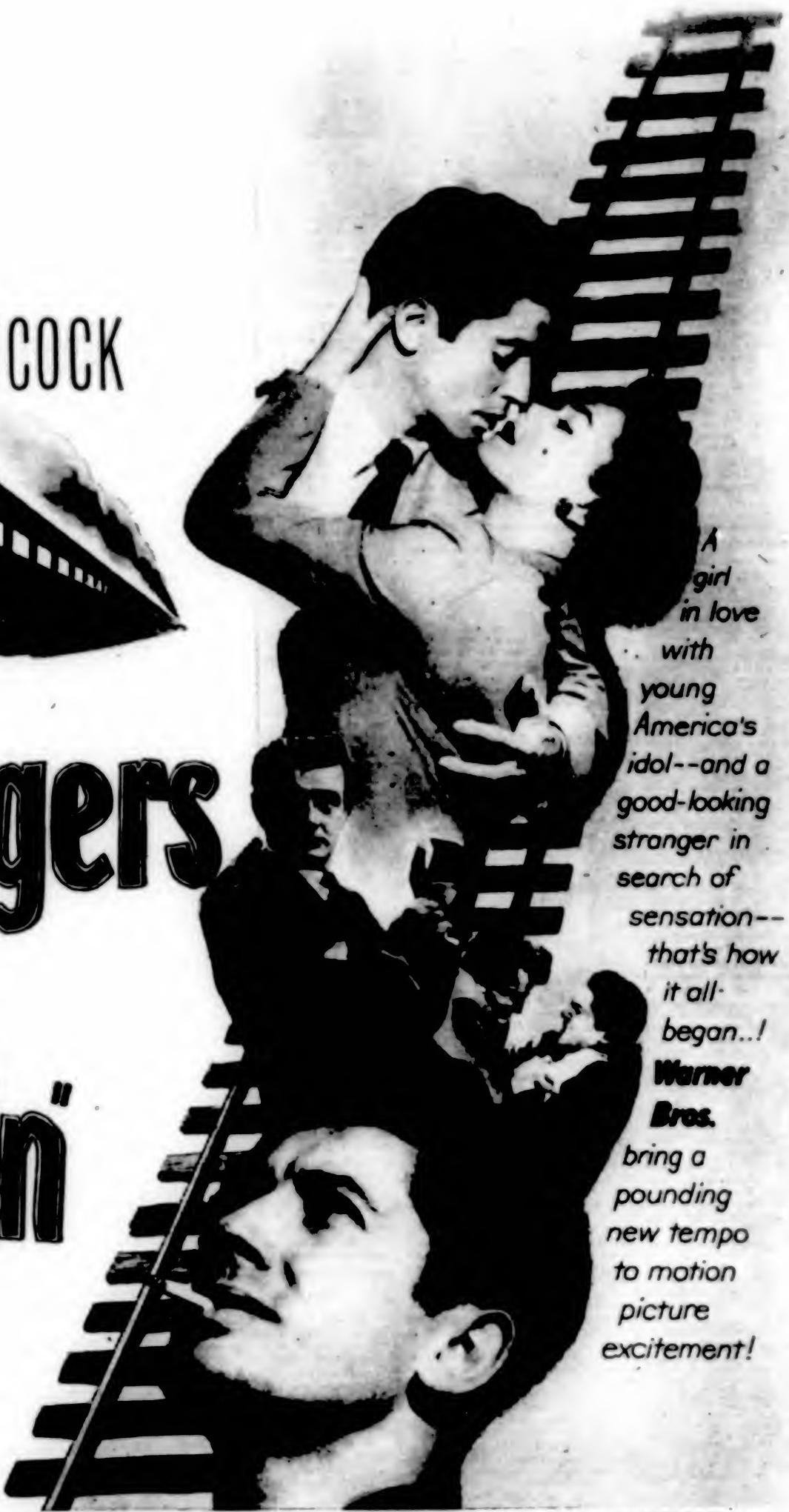
"strangers"

on

A

train"

IT'S
OFF
THE
BEATEN
TRACK!



A girl
in love
with
young
America's
idol--and a
good-looking
stranger in
search of
sensation--

that's how
it all
began..!

Warner
Bros.

bring a
pounding
new tempo
to motion
picture
excitement!

STARRING FARLEY

RUTH

ROBERT

GRANGER : ROMAN WALKER

WITH LEO G. CARROLL • Screen Play by Raymond Chandler and Czenzi Ormonde

Film Reviews

Continued from page 6

In Old Amarillo

bodyguard, Pinky Lee. Villains first wreck the watertank car Rogers ships in via rail and then shoot down the pilot of a rain-making plane. The wastrel son, who had been going along with the baddies, has a change of heart and soars aloft in another plane, seeds the clouds with dry ice and breaks the drought.

William Witney's direction accounts for only three good action sequences. First is the brawl between Rogers and Barcroft, in which they fight around, under and over a four-horse team. Next is on the runaway watertank car, and other is a free-for-all in a saloon.

Cast lives up to script and directorial demands. Rogers sings the title number, with an assist from Estelita Rodriguez, peppery girl friend of Pinky Lee, and is joined by Penny Edwards on "Under the Lone Star Moon." Miss Rodriguez soloed "If I Ever Fall in Love," while Rogers and a group do "Wasteland." Lee's comedy, while forced in the script, will please the kiddies. Two femmes are acceptable, and Barcroft's dirty work is good.

Jack Marta's lensing is one of the creditable points in Edward J. White's production supervision.

Brog.

Million Dollar Pursuit

(SONGS)

Hollywood, May 19.

Republic release of Stephen Auer production. Features Penelope Wilton, Grant Withers, Norman Budd, Steve Flagg. Directed by R. G. Armstrong. Screenplay, Albert DeMond and Bradbury Foote. From story by DeMond; camera, Walter Strange; music, Stanley Wilson; editor, Robert M. Leeds. Running time, 99 mins.

Penny Edwards Penny Edwards
Grant Withers Grant Withers
Norma Norris Norman Budd
El. Whitcomb Steve Flagg
Wancy Wilt Rhys Williams
Louie Palmo Michael Connors
Pete Hargrave Fred Frazee
Nick Atiles Denver Pyle
Miller Ted Pavee
Speed Nelson John de Simone
Bewen Don Beddoe
Deputy Sheriff Edward Cassidy
Holcomb Edward Clark
Inspector Morgan John Hamilton
Parker George Brand
Lt. Spears Jack Shea

Routine cops-and-robbers programmer for lowelease dating on general dual bills. There's no particular merit in the presentation of its melodramatic plot about a smalltime crook who wants to be a bigshot, but for filler purposes it will serve necessary requirements.

Direction is nothing out of the ordinary, but keeps the routine scripting unfolding at an okay pace for 90 minutes. Plot concerns Norman Budd, the smalltimer, who plans to rob a department store of \$500,000 and set himself up as a brazen heist-guy. He brags too much before the job, however, and other crooks move in and force him to take a lesser role in the robbery.

Budd comes over excellently as the neurotic hood and has most of the footage. Miss Edwards, in her role of nitry chirp, contributes vocals on "Sentimental" and "What Am I Doing," and otherwise is up to demands of the character. Grant Withers, nitry operator and fence; Steve Flagg, police lieutenant romantically inclined towards Miss Edwards; Rhys Williams and the others do what they can with formula characters.

Production values are standard for a programmer budget, as are technical contributions, although musical scoring by Stanley Wilson is above standard.

Tony Draws a Horse

Fine Arts Films release of J. Arthur Rank (Brook Williams) production. Stars Cecil Parker, Anne Crawford; features John Bond, Barbara Murray, Mervyn Johns, Barbara Everest. Directed by John Paddy Carthy. Screenplay by William Williams from play by Lesley Storn; camera, Russell Thompson; editor, Gerald Thomas; music, Bretton Byrd. At Park Ave., N. Y. May 14. '51. Running time, 99 mins.

Dr. Howard Fleming Cecil Parker
Clare Fleming Anne Crawford
Tim Shields John Bond
John Parsons Barbara Murray
Alfred Parsons Mervyn Johns
Mrs. Parsons Barbara Everest
Grandpa Edward Clark
Mrs. Smith Dandy Nichols
Ann Anna Smith
Susan Susan Dudley
Tony Anthony Lang

British import is a topflight comedy and a strong bet for art houses. It has possibilities for dual bookings if edited down from its present 90-minute running time.

Feature evokes plenty of laughs via its satiric handling of a variety of subjects, including marriage, parenthood, doctors, psychiatry, social snobbery, servants, etc. "Tony" jabs at manners and con-

ventions, family relationships and other attitudes in a delightful way. Much of it is subtly done, but a good deal is also given farce treatment—all adding up to an amusing comedy.

Mainspring of the plot is the splitup between a doctor and his wife, who is a psychiatrist, over the upbringing of their eight-year-old boy. Latter has scandalized some prudish biggies by his drawing a horse with anatomical details a child is not supposed to know. Father wants to give the youngster an old-fashioned walloping, but the mother believes in the progressive school of allowing kids to develop self-expression.

After the parents separate, the wife goes on a bender with her sister's groom-to-be, which throws her overly-respectable mother into a frenzy and inspires her father to crawl out from under his wife's thumb. In the process they all learn that excessive discipline, on one hand, or too much license on the other, have to give way to common sense.

Feature has some fine acting by Cecil Parker as the stuffy medico and Anne Crawford as the psychiatrist wife. Barbara Everest turns in a neat performance as the snobbish mother, with Mervyn Johns nicely playing her henpecked spouse. Derek Bond and Barbara Murray score effectively as the young couple whose romance is threatened by the psychiatrist's escapade with her sister's fiance. Edward Rigby clicks as the imbibing grandfather.

Scripting is adult and deftly humorous. Editing can be tightened. Some scenes of carousing at a French wedding and a sequence involving a prohibitionist speaker (both given burlesqued treatment) are longish. A minute was clipped out of the British version to get "Tony" cleaned up for its Park Ave. opening. Bril.

Tale of Five Cities

(BRITISH)

London, May 8.

Grand National release of Maurice J. Wilson, Alexander Paal, Boris Morros production. Stars Bonar Colleano. Directed by Montgomery Tully. Screenplay, Patrick Kirwan. Maurice J. Wilson; camera, Gordon Lang; editor, Maurice Rootes; music, Hans May. At Gaumont, London. Running time, 99 mins.

Bob Mitchell	Bonar Colleano
Della	Lana Morris
Barbara Kelly	Barbara Morris
Jeannine	Anne Vernon
Katalin	Eva Bartok
Maria	Gina Lollobrigida
Charlotte	Karen Hulanda
"Wings"	Geoffrey Sumner
Charlady	Lily Kahan
Roman Official	Philip Leaver
Annette	Annette Moretti
Levinsky	Dandy Nichols
Charlotte's Brother	Carl Jaffe

The capitals of Europe provide the background of this yarn of an amnesia-suffering soldier in search of his past. It is an interesting idea, but the plot tends to be repetitive, and is too episodic. It is not strong enough to stand on its own, but makes a handy dualer.

Central character is an English soldier with an American accent acquired while working in the U.S. who loses his memory in an accident at the end of the war. He is sent to America for rehabilitation in the belief that he is a GI and is picked up by a New York family man which believes his story will make interesting reading. They send him to Europe and in Rome, Berlin, Vienna, Paris and London as he searches for the girls whom he met in the past, not knowing whether he is married.

The location sequences have the authenticity of a travelog and show many of the ravages of war. But the film, as a whole, is too loosely knit around these backgrounds, and lacks speed. Dubbed dialog used on some of the international sequences is far too obvious, and the synchronization quite inadequate for modern tastes.

It is, mainly, a one-man picture, and Bonar Colleano does his stuff with his usual self-assurance and vigor, but appears a little uneasy in the more romantic moments. The women in his life are sincerely played by Anne Vernon, Eva Bartok, Gina Lollobrigida and Karen Hulanda. Lana Morris has only a small role as his long lost sister, and, as usual, does it effectively. Barbara Kelly shows promise in her first film role as the N. Y. newspaper woman, and Geoffrey Sumner contributes a fine gem as the elusive "Peggy" Brown. It's a nickname he acquired after he lost a leg in the war.

Joint scripting by Patrick Kirwan and Maurice J. Wilson (who is also executive producer) goes in for over-simplification of dialog. The direction is casual, but Gordon Lang's camera work is quite ade-

Rats of Tobruk

"Rats of Tobruk," Australian-made film scheduled to preem at the City Theatre, N. Y., today (Wed.), was reviewed from Sydney by VARIETY in the issue of Feb. 7, 1945. Rick dubbed the picture as a "disjointed piece that fails to hit the target." He predicted that its chances in the U. S. would be "extremely slim."

"Rats" concerns the participation of Australian soldiers in the World War II North African campaign against the Germans and Italians. Reviewer described the acting as "so-so" and added that Charles Chauvel's direction "fails to bring out any light or shade." David Brill is distributing the import in the U. S.

Theatre TV

Continued from page 3

country who have not yet put in orders for big-screen equipment. According to those surveyed, the recalcitrants are the same ones who scoffed at sound when it was first introduced, but then hopped on the sound bandwagon when the innovation caught on. A New York circuit chief, who has ordered several big-screen units, quoted one such exhib as saying: "You boys go ahead and spend your money in developing theatre TV; then, if it pays off, we'll come in."

Stress Exclusivity

Exhibs who have either already installed their equipment or have it on order emphasized that the new medium won't mean anything to their boxoffices unless they have an exclusive on all shows they program. They pointed out that even coverage of the recent arrival in this country of Gen. Douglas MacArthur was meaningless at the b.o. simply because it was available to millions of people on their home TV receivers. For that reason, they ridiculed talk that they might try to pick up popular programs regularly broadcast by the video networks.

Based on the probability that upwards of 50 theatres will be linked for big-screen programming by the fall, the exhibs are already planning to bid for such events as college football games, prizefights, etc. Combined b.o. of their houses, they think, should provide a large enough gross to enable them to outbid the networks for exclusive rights. Once they get several hundred theatres interconnected, however, the exhibs are confident they'll be able to program such shows as those envisioned by 20th-Fox prez Spyros P. Skouras and other big-screen proponents.

These might include a stage show, originating, either in N. Y. or Hollywood and fed to theatres throughout the country, which would star three or four of the top names in show biz (the b.o. potential of so many theatres could pay for such an extravaganza). Or, it's pointed out, they could pick up a Broadway legit directly from the stage of its N. Y. theatre and feed it to their circuit, thereby offering the producers more money in a single week than they might be able to gross in a full season on Broadway. If the producers feared

TV Myopia

Exhibitors who refuse to invest in theatre television now because there is no regular broadcast video yet in their areas to hurt them are being extremely shortsighted, according to circuit chiefs who are backing big-screen video. Such "TV-can't-hurt-us" exhibs can no more afford to wait than can the theatremen who have already found video broadcasting to be a thorn in their boxoffices, it's claimed.

Big-screen proponents argue that the quality of regular TV program has increased tremendously during the last several years, and so represents a much bigger threat now than it did when it was first getting started. Thus, they aver, when TV does get around to the current non-TV areas, the new viewers will be getting the cream of the shows. When that happens, it's claimed, the theatre operators, unless they can offer something like theatre TV as a counter-lure, will be out of luck.

such a pickup might hurt their b.o., the show could be fed to the areas in those cities in which the show (or its road company) would never play.

Grassroots Pitch

Continued from page 3

level Daff reiterates that he is constantly amazed at the fact that (1) there is no such thing as a universal (no pun intended) hit that's great in New York and ditto in the sticks; (2) that the grassroots customers often sneer at many pix that the critics in L. A. or N. Y. cheer; (3) that Gotham is not like Mecca ("the beginning and the end of all things") because the upwards of 15,000 exhibitors in these United States are interested only in their area, its local economy, and its local boxoffice tastes, and the majority don't give a darn how pix may or may not fare in N. Y. or L. A.

Backed up by a potent merchandising team, Daff says that the b.o. reaction for U product has been such that rank-and-file exhibitors "go out of their way to tell us you're a money company" and prove that push and effort to sell pix does bring them in at the boxoffice." Daff is convinced, more than ever, that people still want to be sold on "going to the movies," that TV is the world's easiest alibi for poor showmanship; and that local trade associations in the field are a great b.o. help because they really know what are the problems, right down to the local level. However, Daff lauds the Council of Motion Picture Organizations' already evidenced good work, "excepting that we can never expect COMPO to be the panacea or the solver of all woes and problems."

In July-August Daff will girdle the globe in a series of flying conventions that will run the gamut from London, Paris and Cairo to Singapore and Sydney, assembling U sales staffers and exhibitors in contiguous territories for another sales pitch. This is the grassroots level he talks about, excepting that it's flavored with multiple linguistic variations according to each nationality.

20th Pay Cuts

Continued from page 2

when the studios attempted to put over a 50% salary cut, the talent groups and agents were able to bring about a showdown with the film companies on a "let's-look-at-the-books" basis.

Meanwhile, Darryl F. Zanuck, v.p. in charge of production on the 20th-Fox lot, reported the response of studio personnel to salary cuts as "very gratifying." He said: "This reduction will enable 20th-Fox to continue to make the same high standard of quality productions at an annual saving of approximately \$4,000,000. These voluntary salary reductions will be restored to the individual employees on an annual basis, as and when the earnings of the film company show a profit. Actors and actresses were excluded from Mr. Skouras' original announcement. It is our policy, however, to endeavor to readjust these commitments on an individual and voluntary basis.

"I am pleased to report that the response of the studio personnel to the plan has been very gratifying. A sound and progressive and forward-looking policy is essential, not only to the future of 20th-Fox, but to the future of the entire motion picture industry."

Richards' Rap

Continued from page 1

by Commission Counsel Benedict Cottone that licenses of KMPC, Los Angeles; WJR, Detroit, and WGAR, Cleveland, be revoked on the ground that Richards does not possess the qualifications to be entrusted with the operation of radio stations.

Patt asserted: "Those of us who have been associated with Richards for the last 25 years know where his heart is and know how devoted he is to free speech and to maintaining the best traditions of American broadcasting. The final decisions as to whether WJR, WGAR and KMPC should continue to operate rests, as it properly should, with the people, the institutions and the organizations of our three communities who have known our operations for many years."

COMPO Peak

Continued from page 3

first of the COMPO charter organizations to register 100% payment of dues. Receipt of checks from all members followed a plea made by Mayer at an MMPTA meeting in the St. Moritz Hotel, N. Y., recently.

Allied's Big Boost

The Allied States action in Kansas City proved a big bolstering factor for the reason that some topers of the exhib outfit have been plenty peeved over the generally mild backing which TOA has been giving COMPO. There had been some anticipation that because of the lack of unanimous TOA support, Alliedites might balk at continuing their active participation. This, of course, would have resulted in a new hassle.

Paid-up record of MMPTA, which is headed by Edward N. Ruggoff, brought applause from Mayer. "This is another example of the MMPTA's policy of cooperating whole-heartedly with all projects designed to help our business," he stated. "The MMPTA, if I recall correctly, was the first of the charter members to ratify the COMPO constitution and bylaws and it has always been in the forefront of those who have given COMPO complete support."

While plenty encouraged with events of the recent past, Mayer paints no rosy picture on COMPO's future. New obstacles are not beyond the realm of possibility, and the org has plenty to go before approaching industry unanimity.

The Depressing Effect

In line with this, there has been some difference of opinion among COMPO topers regarding published statements and reports on COMPO's ups and downs. One camp holds that downbeat news stories, while factually correct, have been given too much prominence and have had depressing effect. Mayer takes the opposite view, inclining to the theory the industry must accept the reverses in COMPO's development along with the advances. As he puts it, he frowns on that "phoney optimism."

Meanwhile, the question of industry unity was taken up last week by Barney Balaban, president of Paramount, who said he knew of no other business in which the relationship between the producers and their customers "is as strained as it is between these two great segments of our industry." Balaban made the statement at the testimonial dinner given A. W. Schwalberg, Par's distribution chief, at the Hotel Waldorf-Astoria, N. Y.

Balaban complained that dissensions within the trade continue unabated at a time "when common sense dictates that they be abandoned." Calling for industry peace, the Par prez declared the welfare of any one segment of the trade is dependent upon the well-being of the entire business. He pleaded for unity on the grounds it "is no longer a luxury; it is a necessity."

Balaban pointed to the difficulties which COMPO has experienced as demonstrating the unwillingness of some industry components to join in the move toward an all-embracing harmonious operation.

'Film Jubilee'

Continued from page 3

represent final proof of COMPO's effectiveness.

Jubilee will run the entire month, during which a fullscale institutional public relations campaign will be sustained, under present planning. Specific ideas have yet to be mapped, but expected as part of the program will be numerous appearances by Hollywood personalities across the country and carefully selected releasing skeds by the distribs. Ad-pub directors of the film companies have filed their suggestions with COMPO headquarters in L. A., and these are now up for consideration.

Big obstacle presently in the way of putting the Jubilee across is the fact COMPO membership doesn't embrace all the important areas of the country. Southern California Theatre Owners Assn., for example, has yet to vote on joining the industry organization.

Matinee
EACH SAT. 2:30

BOB HOPE

MARILYN MAXWELL

PLUS
THE USUAL BR.
SUPPORTING COMPANY

PRINCE OF WALES

Motion Picture and Personal Representative

LOUIS SHURR AGENCY

Hollywood—New York

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London, England

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CHARLES V. YATES

New York City

..AND NOW LONDON!

The Lemon Drop Kid Goes British!



"Perhaps Mr. Val Parnell will give a special matinee for British comedians so they can learn how Bob does it. They will see how this remarkable star can crack gags for 80 minutes without once repeating himself or being dirty, imitative or vulgar. And they'll hear gags, brilliant and miraculously timed."

—Collie Knox, *The Daily Mail*

"The Hope season was a sell-out before opening. Gags at lightning rate got non-stop laugh response."

—Myro, *London correspondent for Variety*

"Hope is sensation of town. Every man Jack who managed to squeeze into the theatre set up roar of welcome."

—Milton Deane, *London correspondent for Hollywood Reporter*

"Wildly enthusiastic reception was tribute to personality of world fame."

—Herald

"Hope unpacks his gags with the silken speed of a master salesman. His touch is infallible."

—Express

"Hope literally fought his way thru a crowd of 2,000 admirers lining streets."

—Today's Cinema

"Police out — people, people everywhere. It was Hope's opening night!"

—Weekly Sporting Review

"80 minutes of non-stop laughter left audience roaring and stamping for more."

—Mail

"Hope showed what a superb comedian he is."

—Graphic

"He hit the bull's-eye with 100 percent precision, leaving the audience thirsting for more."

—Star

"After watching Mr. Bob Hope for an hour and a quarter at the Prince of Wales Theatre, I find I like Mr. Hope immensely. In a world that is harsh and parched, he has brought the warming sunshine of laughter. Such a man deserves our gratitude!"

—Beverley Baxter, M. P., *Evening Standard*

Clips From Film Row

NEW YORK

Another step in realignment of 20th-Fox's sales organization was completed last week when distribution chief Al Lichtman created an Atlantic division to be made up of the Boston, New Haven, Washington and Philadelphia branches. E. X. Callahan, New England division manager, will head the new unit. Lichtman also moved company's central division from the western sales territory to the eastern segment, under Arthur Silverstone, recently appointed eastern sales manager.

20th-Fox hosting press and radio commentators on trip to Little Creek, Va., May 24 for world preem of "The Frogmen."

David Flexer, Memphis exhibitor who had been in N. Y. consulting with his partner, Leonard L. Levinson, on Impossible Pictures, Inc., biz, has returned to Memphis. Flexer, who also bought new product on his trip, is now busy in the Tennessee metropolis rebuilding the Peabody Theatre, which was destroyed by fire last month.

MINNEAPOLIS

Twin billing of "A" pictures has broken out in suburban and neighborhood districts.

Eddie McErlane, vet Warner Brothers' booker, returned to post following recovery from serious illness.

M. A. Levy, newly-named 20th-Fox district manager, in K. C. to confer with Eddie Aaron, western sales manager, relative to appointment of his successor as local branch manager.

Jack DeMarco, pioneer Benson, Minn., exhibitor, in St. Mary's Hospital, seriously ill.

Ralph Maw, Metro district manager, released from Swedish Hospital.

HARTFORD

Long-time practice of having paid uniformed policeman or fireman on duty at local film houses is on verge of abandonment by the city. It will mean annual saving of estimated \$60,000 in fees to operators of the 16 film houses here. Move to chop off this expense was started several months ago by local exhibitors. After several huddles with city officials, City Manager Carleton Sharpe announced the practice may be abandoned soon.

State Theatre, in neighboring New Britain, leased to the State Management Corp. of New Haven for 10 years. Second run policy will be maintained at this nabe house.

CLEVELAND

Warner Bros. chain in Ohio will lose one of its key houses here in mid-July when 3,700-seat Hippodrome is taken over by Herbert Scheftel and Alfred Burger, heads of Telenews Circuit, which bought building in 1947. Leased by WB interests for last 18 years, deluxe house will continue its first-run policy under new owners. No changes are planned for their local Telenews Theatre.

Although Warner Ohio circuit had option to renew its lease, apparently they could not come to okay renewal terms. Hipp therefore becomes newest link in the Scheftel-Burger circuit.

After the July shift, the downtown Alien becomes the ace WB theatre here.

PORTLAND, ORE.

Francis Bateman, western sales manager for Republic, huddled with J. J. Parker Theatre officials on future Republic releases. Bateman set up northwest preem of "Fighting Coast Guard" with Mrs. J. J. Parker.

Portland show biz welcomed rain, nearly a month of drought which kept potential patrons in their yards instead of the theatre.

PHILADELPHIA

Lewen Pizor's 56th St. Theatre (West Philly nabe, once part of William Goldman chain) shuttered permanently.

Jack Greenberg, indie chain operator, took over the Rialto and Kariton Theatres in Pleasantville, N. J.

Roof of suburban Darby Theatre was badly damaged and air-conditioning system knocked out by explosion of a tar pot being used to repair an adjoining roof.

Mrs. Edna R. Carroll, chairman of Pennsylvania State Board of Censors, headed the motion picture committee for Armed Forces Day

(19) and got virtually 100% cooperation from the film houses.

Allied's Booking and Buying Service has added its 61st location, the Burnham Drive-In, Lewistown, Pa., owned by Stanley Rothmel.

Evelyn Keyes will make personal appearances May 23 on Mastbaum stage for world preem of "The Prowler."

Goldman Theatre used a General Sherman tank, owned by Pennsylvania's own 79th "Cross of Lorraine" Division, for preem of "Go for Broke" May 18.

Bryn Mawr Theatre, Bryn Mawr, filed suit in U. S. District Court against major distribs asking for relief and unspecified damages. Bryn Mawr claims it has been relegated behind houses in Ardmore, Wayne, and 69th St. section of Upper Darby, in obtaining product.

Highway Express made arrangements to haul Paramount film crew's equipment here from Washington, D. C., when Barnum & Bailey circus opened here May 20.

SAN ANTONIO

Hal Curran named assistant manager of the Uptown Theatre succeeding Jack White, resigned.

Leon Glasscock, of the Glasscock Theatre Circuit, reports that biz in his south Texas territory has shown a remarkable improvement.

To entice customers to buy more popcorn at the candy counter, the Alameda Theatre is placing 20 passes to the house in as many popcorn bags each day.

LOS ANGELES

Universal-International, through its Special Films Division, will handle American distribution of J. Arthur Rank's "Pool of London," a Michael Balcon production.

Republic rounded up three sets of 1945-46 vintage for reissue in June. They are "Santa Fe Uprising" and "Stagecoach to Denver," starring Rocky Lane, and Wild Bill Elliott's "Sun Valley Cyclone."

DALLAS

J. M. Cooper purchased Park Theatre in Mart; also owns and operates the Queen there.

Lee Welch sold his Star Theatre at Rising Star to H. L. Millington; then purchased Community Theatre at Van Horn.

United Artists here has moved in with Eagle Lion exchange following the recent merger. Claude York will represent the new group in southern Oklahoma working out of the local office. He was formerly ELC branch manager at Oklahoma City. T. E. Laird is branch manager of the local exchange.

Edward S. Olsmith, formerly with the Universal Film Exchange, now associated with Dallas Rupe & Son, investment bankers here.

James R. Grainger, Republic executive veepee and general sales manager, luncheoned Thursday (17) with John J. Houlihan, Rep branch manager and exchange personnel as hosts. Grainger arrived and is making a tour of the film company's exchanges during the current Grainger Friendship Drive.

CALGARY, ALTA.

New theatre recently opened here is the Uptown, 1,100-seat Odeon affiliate, part of recently-completed \$900,000 Barron building. J. B. Barron, pioneer exhib, will operate it as well as the Grand, assisted by his two sons.

W. Zaparaniuk, of Prince Albert, Sask., plans to build a 400-seater this summer at Lake Waskesia, northern Saskatchewan summer resort.

CHICAGO

James Coston, former Warner Theatres zone manager, took over two more theatres, the Jeffrey and Hamilton, in addition to the Beverly.

Sam Krimstein ankles his manager's post at Logan Theatre to open a theatrical display biz.

Republic will use series of 14 spot plugs over four local TV stations this week to hype outlying run of "Fighting Coast Guard."

Two minority stockholders in Tower Building Corp. asked for Superior Court directed sale of its theatre building last week, "before full impact of video is felt and while there's still a fair market for theatre properties." Corporation is leasing theatre to Balaban & Katz.

Oriental Theatre topper, Randolph Bohrer, sold theatre building to Waled Bldg. Corp. which assumed \$2,400,000 mortgage.

Bohrer, who operates combo house, holds lease until 1962.

Wally Heim takes over as mid-western field flack for United Artists.

Oriental Theatre is holding "Great Garuso" for four weeks, first time a bill has run more than three stanzas at this house since 1946. Five years ago, this combo house held "Outlaw" and Jane Russell on stage for eight weeks.

ST. LOUIS

With stiff opposition from outdoor enterprises steadily mounting with the advent of summer temperature, the Fanchon & Marce controlled St. Louis Amus. Co. shuttered two of its nubes, the Aubert and West End. Several other indies also have closed for the summer.

The King Bee, a North St. Louis indie nabe, relighted after a face-lifting job.

Kerasotes Theatres, Springfield, Ill., planning a super ozoner and recreation enterprise near Springfield.

Cuffo shows for two days marked the lighting of the ozoner between Lawrenceville, Ill., and Vincennes, Ind., managed by L. M. Lucas.

Two more ozoners in the St. Louis area have relighted. They're at Peverely and Charleston, Mo.

Mrs. James A. Friend, new prez of the Better Films Council of St. Louis, succeeded Mrs. Albert H. Toma.

Ozoner near Centralia, Ill., owned by Homer S. and E. W. Butler, being picketed by the operators union due to a hassle over a wage increase demand.

The Globe, Salem, Ill., a unit of the Cluster Theatres Circuit, shuttered for the summer. Two other Cluster houses, the Salom and Lyric in the same town, continuing to operate.

Arthur O'Toole, vet film salesman, joined St. Louis M-G staff to cover the southern Illinois territory formerly handled by Robert Jones, resigned.

F. J. Lowe, owner of the Star, Lebanon, Mo., purchased the Civic, Brookfield, Mo.

OMAHA

Maxwell M. Rosenblatt named RKO branch manager, being moved here from same post in Des Moines to replace Jack Renfro, resigned.

Donald H. Conley, RKO Minneapolis salesman, appointed company branch manager at Des Moines, succeeding Maxwell M. Rosenblatt, transferred to Omaha.

I.A Wins NLRB Verdict Over Art Directors

Washington, May 22.

Petition of the Society of Motion Picture Art Directors to serve as bargaining agents for studio set designers, illustrators, sketch artists, assistants and apprentices; set model builders and their assistants, in the major studios, was thrown out last week by the National Labor Relations Board.

The petition ran into opposition from the International Alliance of Theatrical Stage Employees, which contended the art directors were actually supervisory personnel, a view upheld by the Labor Board.

Lantz Seeks Royalties On 'Woodpecker Song'

Los Angeles, May 22.

Walter Lantz filed suit in Federal Court against Leeds Music, demanding royalties on "The Woody Woodpecker Song."

Plaintiff declares he has a written agreement permitting the music company to use the name of his copyrighted cartoon character, but has not collected any royalties since 1948.

Reagan Spiels Grid Pix

Minneapolis, May 22.

Reid-Ray Film Industries here has obtained Ronald Reagan to do the narration for its third annual U. of Iowa football films.

Before starting his acting career, Reagan was a radio sports announcer and broadcast the Iowa games.

- KANSAS CITY

(Continued from page 11) Better than anything here recently at okay \$8,500. Last week, "Forbidden Past" (RKO) and "Blue Blood" (Mono), \$7,500.

Paramount (Tri-States) (1,900-50-69) — "Communist for FBI" (WB). Bettering average at \$9,500. Last week, "Queen for Day" (UA), \$8,000.

Tower - Uptown - Fairway (Fox Midwest) (2,100; 2,043; 700; 50-75) — "Groom Wore Spur" (U). Mild \$12,000. Last week, "Air Cadet" (U) and "Oh, Susanna" (Rep), \$12,500.

Ziegfeld (Lopert) (434; 52-40) — "Tales of Hoffmann" (Indie) (5th wk). Strong \$6,000. Last week, \$6,800.

Uptown (Loew) (2,743; 40-80) — "Up Front" (U). Light \$6,500. Last week, "Grounds for Marriage" (M-Q), \$5,500.

Picture Grosses

DENVER

(Continued from page 10)

"Get It Wholesale" (20th) and "Smuggler's Gold" (Col), day-date with Esquire. Fine \$16,000. Last week, "Valentino" (Col) and "Ghost Chasers" (Mono), \$13,000.

Esquire (Fox) (742; 40-80) — "Get It Wholesale" (20th) and "Smuggler's Gold" (Col), also Denver. Nice \$3,000. Last week, "Valentino" (Col) and "Ghost Chasers" (Mono), \$2,000.

Orpheum (RKO) (2,600; 40-80) — "Father's Little Dividend" (M-G) and "Painted Hills" (M-G) (4th wk). Off to \$6,500. Last week, mild \$8,500.

Paramount (Fox) (2,200; 40-80) — "Queen for Day" (UA) and "China Corsair" (Col). Poor \$1,000 in 4 days. Last week, "Tarzan's Peril" (RKO) and "Cattle Queen" (UA), \$7,000.

Rialto (Fox) (878; 40-80) — "Sun Sets at Dawn" (UA) and "Blanche Fury" (UA). Drab \$1,500. Last week, "Tarzan's Peril" (RKO) and "Cattle Queen" (UA), \$2,000.

Tabor (Fox) (1,967; 40-80) — "Smuggler's Island" (U) and "Pier 23" (Lip), also Aladdin, Webber. Good \$7,000. Last week, "New Mexico" (UA) and "Gay Lady" (UA), \$6,000.

Webber (Fox) (750; 40-80) — "Smuggler's Island" (U) and "Pier 23" (Lip), also Aladdin, Tabor. Good \$3,500. Last week, "New Mexico" (UA) and "Gay Lady" (UA), \$3,000.

Rialto (Fox) (878; 40-80) — "Sun Sets at Dawn" (UA) and "Blanche Fury" (UA). Drab \$1,500. Last week, "Tarzan's Peril" (RKO) and "Cattle Queen" (UA), \$2,000.

Stanley (WB) (3,800; 50-85) — "The Thing" (RKO). Stunt exploitation and little extra pushes getting this one okay \$13,000. Moves to Warner for continuation of downtown run. Last week, "Mating Season" (Par), \$11,000.

Warner (WB) (2,000; 50-85) — "The Scarf" (UA). Nothing at all for this; comes out after 3 days with sad \$2,000. Last week, "Tokyo File 212" (RKO), \$4,500.

Stanley (WB) (3,800; 50-85) — "The Thing" (RKO). Stunt exploitation and little extra pushes getting this one okay \$13,000. Moves to Warner for continuation of downtown run. Last week, "Mating Season" (Par), \$11,000.

Warner (WB) (2,000; 50-85) — "The Scarf" (UA). Nothing at all for this; comes out after 3 days with sad \$2,000. Last week, "Tokyo File 212" (RKO), \$4,500.

Kon-Tiki" Tall \$7,000, Seattle; "Thing" 12G, 2d

Seattle, May 22.

Big news here this session is the strong manner in which "The Thing" is holding up in second round at Coliseum. "Kon-Tiki" looks great at Music Box while "Fighting Coast Guard" is fair at Orpheum. "Great Caruso" is still in fourth round at Music Hall.

Estimates for This Week

Allen (Warner) (3,000; 55-80) — "Half Angel" (20th). Merely \$9,000. Last week, "Mr. Universe" (U) and "Man From Planet X" (UA), \$8,500.

Esquire (Community) (704; 55-80) — "Get It Wholesale" (20th) (4th wk). Nice \$2,500 following \$3,000 last week.

Hipp (Warners) (3,700; 55-80) — "Goodbye, My Fancy" (WB). Fair \$10,000. Last week, "Walking Dead" (U) and "Beast With 5 Fingers" (WB) (reissues), \$10,000.

Lower Mall (Community) (585; 55-80) — "Seven Days to Noon" (Indie) (3d wk). Satisfactory \$2,000 in 3 days after \$4,500 last week.

Palace (RKO) (3,300; 55-80) — "Smuggler's Island" (U). Okay \$9,500. Last week, "Got Me Covered" (RKO) and "Up in Arms" (RKO) (reissues), \$8,800 in 6 days.

State (Loew's) (3,450; 55-80) — "Great Caruso" (M-G). Holding 5 extra days to big \$11,500 and linked for m.o. to Stillman, following \$24,000 last round.

Stillman (Loew's) (2,700; 55-80) — "Soldiers Three" (M-G). Fair \$4,500 and brought in only for 5-day run to get house back on Wednesday openings. Last week, "Last Outpost" (Par), so-so \$6,500.

Palace (Hamrick) (2,200; 65-90) — "My Forbidden Past" (RKO) and "Danger Zone" (Lip). Good \$11,000 in 10 days. Last week, "Bullfighter and Lady" (Rep) and "Suzanna" (Rep), \$2,700 in 4 days.

Music Box (Hamrick) (850; 65-90) — "Kon-Tiki" (RKO). Great \$7,000. Last week, "Men and Music" (20th) (2d wk), \$2,800.

Music Hall (Hamrick) (2,200; 65-90) — "Great Caruso" (M-G) and "Painted Hills" (M-G) (4th wk). Big \$8,000. Last week, \$11,700.

Orpheum (Hamrick) (2,600; 65-90) — "Fighting Coast Guard" (Rep) and "Million Dollar Pursuit" (Rep). Fair \$7,000. Last week, "Communist for FBI" (WB) and "Heart of Rockies" (Rep), \$7,200.

Palomar (Sterling) (1,350; 40-70) — "Valentino" (Col) and "Gambling House" (RKO) (2d run). Okay \$3,500. Last week, "Samson and Delilah" (Par) (2d run), good \$4,100.

Paramount (Evergreen) (3,039; 65-90) — "Santa Fe" (Col) and "Roaring City" (Lip) (2d wk). Only \$4,000 in 4 days after mild \$7,600 last week.

TORONTO

(Continued from page 11)

500. Last week, "Father's Little Dividend" (M-G) (3d wk), \$8,000.

Nortown, University (FP) (959; 1,558; 40-80) — "In Navy Now" (20th). Fair \$8,500. Last week, "Get It Wholesale" (20th) (2d wk), \$10,000.

Odeon (Rank) (2,390; 50-90) — "Cage of Gold" (Rank). Satisfactory \$10,000. Last week, "Follow Sun" (20th) (2d wk), \$9,000.

Shea's (FJ) (2,386; 40-80) — "Forbidden Past" (RKO). Oke \$10,000. Last week, "Quebec" (Par), \$11,000.

Uptown (Loew) (2,743; 40-80) — "Up Front" (U). Light \$6,500. Last week, "Grounds for Marriage" (M-Q), \$5,500.

Uptown (Loew) (2,743; 40-80) — "Up Front" (U). Light \$6,500. Last week, "Grounds for Marriage" (M-Q), \$5,500.

Multi-Top Names

Continued from page 2

Metro's "Night Into Morning" next month, Paramount's "Rhubarb" in September and same studio's "Something to Live For" the following month. No release has yet been set by Warners' recently completed "As Time Goes By" or the soon-to-start "Bugs In The Afternoon." And the same situation exists here as it did with Miss Winters. Actor's last two films were "Copper Canyon" and "A Life Of Her Own," which Paramount and Metro released respectively last October and November.

Spacing Films

With high backlog at one studio, it's a comparatively easier task to space the films for release. Case in point here revolves around RKO and Jane Russell. Only one of her five starring films, "It's Kind of Woman," is set for release (July 28); the others remain on the shelf. "Montana Belle" has rested there for two and a half years now; "It's Only Money" for 18 months, and "Macao" and "The Las Vegas Story" are keeping the pair company. Same studio has four Robert Mitchum starrers awaiting release, and three starring Robert Ryan. Paramount, meanwhile, with three Alan Ladd films, is sending one ("Appointment With Danger") out for immediate release and holding the other pair ("Red Mountain" and "Rage of the Vulture") back for release in 1952.

Other stars with multiple-picture (three or more) backlog include Janet Leigh (5), Ann Blyth (5), Sally Forrest (5), John Derek (4), Jody Lawrence (4), Elizabeth Scott (3), Jon Hall (3), Kirk Douglas (3), Maureen O'Hara (3), Virginia Mayo (3), Macdonald Carey (3), Peggy Dow (3), Rhonda Fleming (3) and Mark Stevens (3).

Wald-Krasna

Continued from page 1

sistently entertaining program of films," in the opinion of Krasna. "Good pictures have grossed very well at the boxoffice and bad pictures have done very badly. And this is the way it ought to be. But our industry, instead of accepting the fact that its product is not appealing to the public the way it used to, responds by blaming others instead of re-tooling the way any other industry does."

"It is wrong to blame the exhibitor for bad grosses. Who, for example, ever heard of a Cadillac not being exhibited properly? Give the exhibitor good product and he'll turn in good grosses and vice versa," says Wald. "Unfortunately some in this industry still think that any picture ought to turn in a profit. Why? In no other industry does a bad product bring a profit. Why should the entertainment world be any different in competing for sales?"

The B.O. Answer

"The answer," Wald & Krasna say, "is in giving the public the things they can't get on television in order to lick the stalemate that exists now and in giving the producer a continuing supply of good entertainment. One good picture helps another, but, conversely,



New York Theatres

RADIO CITY MUSIC HALL
Rockefeller Center

"THE GREAT CARUSO"
Mario Lanza - Ann Blyth
Directed by James Cagney
Kirsten - Novotny - Thesom
Color by Technicolor
An M-G-M Picture
plus Spectacular Stage Presentation



stock of bad films gets filmgoers out of the habit of even going to see the good ones. Good plays help each other by stirring up enthusiasm for the theatre. Good pictures will do the same for the movie industry."

Wald-Krasna believe the future of the film industry is only limited by the imagination and talent of the men who run it. "It," they say, "the industry re-tools and makes freshness and freedom from formula the order of the day, the motion picture has an unlimited future."

The first step, Wald-Krasna say, is the correction of the current fear situation in Hollywood, a disease which they call "Hollywood" and which they define as frightening oneself into a state of mental paralysis.

"We must clear the atmosphere so that the well-springs on which our industry feeds—imagination, showmanship, enthusiasm, energy, excitement—can flourish instead of being beaten down, in and by despair. Then we can produce the kind of pictures that audiences want: picturegoers want adult films about people in whom they believe, people who behave credibly and humanly in all possible circumstances."

"But," they add, "even if nothing is done on a major scale in the industry to give the public the kind of films it wants, the picture industry will still go on. You can't kill it. Nobody can kill the theatre, because the public wants entertainment."

Wald-Krasna ventured the opinion that if all the theatres in the world were to be burned down, and all the actors, including amateurs, were to be put to death, that within a relatively short time the public would have rebuilt all the theatres and that there would be just as big a theatre as there was—perhaps greater. "Two thousand years ago the theatre was flourishing, and we suspect that 2,000 years from now it will still be flourishing. You can't kill the theatre. God knows how many producers, authors, writers, actors, etc., have tried, and still the theatre continues because the public demands entertainment."

Royal Scores

Continued from page 2

to be responsible. This changed in later years when vaudeville declined and the banks stepped in, and with it came other economies.

"Each theatre ran its own ads. Today the ads are written, for the most part, in New York and they all read alike, sound alike, and look alike. There is no local autonomy, no incentive, no zing to the picture theatres."

Royal remembers when stores used to be built around theatres, because the marquee was a natural asset for merchants to cluster around a key theatre. "This is no longer true," he observes. "Now the merchants make monkeys of showmen with their show business methods. Whether it's Macy's with the annual Thanksgiving parade, the ultra windows in Saks 5th Ave., or the hoopla in the lesser stores in every key city, they're stealing our thunder. Look at television advertising; it makes a monkey out of the amusement ads. TV knows it has something to sell, and it shouts about it, in large space. The theatres cut it down to the bone."

Disney Profit

Continued from page 3

Same item on short subjects was carried at \$168,172 for the '51 period, representing a substantial drop under the corresponding period a year ago, when shorts were amortized at \$407,000.

Disney's general administrative and selling expense was up slightly, to \$470,862, as compared with \$438,050 in the '50 period.

Roy O. Disney, proxy of the corporation, said in an interim letter to stockholders that continued profitable operations are expected for the balance of the current fiscal year, which ends next Sept. 29. "Cinderella" and "Treasure Island" are the principal sources of pic revenue, he reported, adding deliveries of some shorts have been delayed due to concentration of production effort on "Alice In Wonderland." Latter cartoon feature is near completion, as scheduled, and distribution will commence early next fall, it was said.

Bankers Say

Continued from page 1

to permit them to indulge in luxuries, and now that there's television, theatre-going is more of a luxury than ever, although some still may put it in the necessity class," said C. S. Gorson, treasurer of the Equitable Discount & Credit Co., Philadelphia. "It takes most of what the bulk of people earn these days just to pay for necessities and taxes."

With TV available in their homes for many of these people, the hard-pressed consumer finds that, although he'd like to take his wife and family occasionally to movie theatres, it's one of the luxuries he now can forego most easily because TV is providing them needed entertainment. Gorson pointed out. Many will still buy liquor and high-priced meat cuts, but, give up movie attendance, they said.

W. R. Brunson, president of Industrial Finance & Thrift Corp., New Orleans, expressed the view that resistance to high prices, including entertainment admission prices, as well as inability to pay such prices, is responsible for the present retail and boxoffice slump in large measure. The buying sprees of last summer and fall, prompted by fears of shortages, and the large installment buying of the past two years, necessitating heavy installment payments on incomes periodically, have brought about a shrinkage in entertainment purchasing power, too, it was agreed by the loan experts.

One opinion advanced by exhibitors that too much of the national income is being funnelled into the coffers of big business, as evidenced by large corporation earnings, hurting small business and amusements.

WB-Lurie

Continued from page 3

expressed cordiality by H. M. Warner that, after Lurie came east and the deal collapsed, the latter "behaved like a very fine gentleman." There were no recriminations, though Lurie had a \$3,000,000 Bank of America letter of credit for the Warners that he had to scrap.

Inside report has it that H. M. Warner, who has since returned to Hollywood, may huddle with Lurie when the Frisco realtor returns to California. This is said to be the end-result of the continuing respect between both parties. If and when such powwow takes place, it could only mean that Lurie would be enlisted as the realty specialist to liquidate the property, because the WB proxy has expressed himself that "Lurie is the smartest real estate man in the business."

Lurie in Chicago

Chicago, May 22.

Louis R. Lurie, the San Francisco financier who has large local realty holdings, has been "vacationing" here for several days, "recuperating" from the intensive albeit abortive WB negotiations. He had no comment on recurrent reports that the WB deal was not entirely cold. Nor would he comment on an equally vigorous report that Howard Hughes was interested in Lurie liquidating the RKO Theatres Circuit, which is a comparable circumstance to the WB production-exhibition schism under the Government decree.

Lurie came here from Washington, where he visited his son, Bob, who is an Air Force officer.

TOA Coin

Continued from page 3

project. Committee personnel is being kept under wraps so that members will not be swamped with propositions until a definite plan has been adopted.

Understood that TOA's film financing setup will seek to embrace hinterland exhibs in large numbers. A criticism of National Exhibitors Film Co., which fell by the wayside after a brief and unsuccessful life, was that its leaders and principal backers were confined almost entirely to the east. New plan is to include corporate personnel from all parts of the country. Pattern for the financing setup has not been perfected, but it's reported that it will not be an extension or expansion of the NEFC enterprise. It will be an entirely new idea.

K. C. Allied Meet Spotlights Film Showmanship; Myers Blasts Commies

Kansas City, May 22.

Need to emphasize showmanship took major attention at the fourth annual convention of Allied Independent Theatre Owners of Kansas and Missouri in convention at the Phillips Hotel last week. Several speakers teed off on the subject, but the clincher came with Kroger Babb and his two-hour talk Thursday afternoon (17).

Exhibs in attendance reported they found the Babb session the most heartening of the three-day meetings, as it pointed up the potential of new customers. Heretofore the assumption has been that nearly everyone is a filmgoer of some regularity, based on figures which (during wartime) showed 80,000,000 or 90,000,000 people attending theatres each week.

Babb's angle is that those big figures represent theatre admissions, and not persons. The big numbers could very well be compiled by 20,000,000 persons going four times per week to the theatre, or 40,000,000 going twice a week. These are the film industry's customers, and the balance of the 150,000,000 or more population is a fertile field of potential customers.

Abram Myers, general counsel and board chairman of Allied States, gave the Communists a rap in his Wednesday afternoon talk. The Communist fellow travelers never will gain any appreciable amount of influence in the motion picture field, because the industry, in a quiet, systematic way generally unknown to the general public, has rooted the much-publicized Hollywood species of Communist sympathizers out, Myers said.

COMP's Function

Much of the credit for this work goes to the Motion Picture Industry Council, but a lot of progress is unknown because the industry has had no accredited spokesman since Eric Johnston took up his Government job, according to Myers. The board chairman was present through all three days of the convention, after coming to town Monday for a national board meeting.

Major attention opening day went to address by Nathan D. Goldstein, of the National Production Authority, who gave it to the exhibs straight on the matter of replacement equipment. The time to buy this equipment is now, he emphasized, since it may not be as easy to replace equipment six or eight months from now as it is now.

Final business session Thursday included election of officers and directors. Jay Wooten, Hutchinson, Kan., drive-in owner, being chosen the new president to succeed the retiring O. F. Sullivan, founder of this Allied unit and president during its first three years. A resolution was adopted by which retiring president is requested to work with the incoming president in an advisory capacity for the ensuing year.

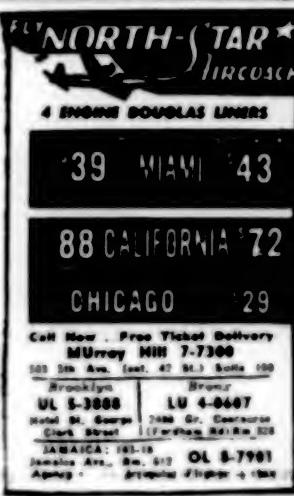
William Silver, Cameron, Mo., stepped up from secretary-treasurer to v.p. Jay Means, Kansas City suburban independent, was elected secretary-treasurer. J. T. Ghosen and Silver, who were serving unexpired terms as directors, were made regular members of the board. Other new directors, for Missouri, Herbert Jean and Charles Potter. New directors for Kansas: Ralph Winship, V. L. Anderson and Gene Musgrave.

SAG OPENS CAMPAIGN IN NLRB TV ELECTION

Hollywood, May 22.

Screen Actors Guild campaign to be designated bargaining agent for film actors in the coming National Labor Relations Board election got underway with mailing of special election bulletin to all members, detailing eligibility of actors to vote, in six "single employer" companies where Television Authority is contesting SAG's claim for jurisdiction.

Firms, which produce theatrical, commercial and vidfilms, are Apex, Bing Crosby Enterprises, Cisco Kid Pictures, Jerry Fairbanks, Flying A Pictures and Hal Roach. TVA withdrew from contesting elections in three producer association groups where ballots will be marked either for SAG or "no union." There will be separate ballots for each of the associations, each of "single employer" companies.



DIARY OF AN AD...

WEEK MAY 23, 1951

Had a wonderful experience this week... Variety got me in to see people in practically every part of the world... What made it so wonderful was I didn't have to be announced.

Got a bang out of those fellows in L.A. and Chicago who the minute they saw me started getting in touch with my boss.

Took a walk through "News Street" and was tickled when I saw the exclusive company I'm in... suddenly struck me why those fellows acted so quickly... I've taken on stature and dignity. Got to go now.

Ad.

Sometime in July VARIETY Will Issue Its

6th ANNUAL

RADIO-TELEVISION REVIEW AND PREVIEW

Season 1951-52

and as in the past, it will be the most comprehensive issue available concerning radio and television.

Agencies—sponsors—program producers—talent, will look to this issue for helpful information in connection with their fall planning.

Advertising rates remain the same. Make your space reservation now at

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Trafalgar Square

18th ANNUAL

SURVEY OF

SHOWMANAGEMENT

By GEORGE ROSEN

'OPERATIONS FUTURE'

Television is the undisputed usurper of the electronic age. Its colossal growth has been so spontaneous that the pattern-makers have been unable to keep pace with it. It has mesmerized to a degree where many have shunned its "wired-for-sound-only" predecessor and have lost faith in that one-time giant's power.

TV's glamor, however, has now become a familiar commodity. Video is still exciting, still the entertainment vogue of the day, yet for a large segment of the 14,000,000 set owners it has passed the novelty stage. Even at this early TV date, while the deep freeze on station construction still exists, video primarily is faced with many of the identical problems surrounding radio. It must formulate its own particular pattern, it must be alive and continue to grow. It cannot just copy—it must create, and it mustn't forget its responsibility to the community. It must take cognizance of criticism. Thus far it has been riding high on its TV-happy momentum. But there is no perpetual motion.

Which brings us to radio. The TV champions who have been trying to laugh AM out of the picture seem to forget that these "musts" worked for radio in the past, and are still working. The aggressive little "coffee pot" in San Antonio that is too busy pursuing new ideas to be scared by these despoilers; or the tiny fish in the big New York broadcasting pond that is too fascinated by the challenge of the competition to wonder if there's a place for radio—they certainly haven't written AM off the air. Or the firm believer in the documentary who dramatized by actual tape recording the sore spots in the Chicago community. Or the little New Haven station that decided that news was its dish, but projected it in a newer and fuller sense. Or the FMer which refused to concede that FM couldn't make it, and proved it by fulfilling a real need through its adult-accented programming. There was, too, the big Gotham guy who thought big and acknowledged that no idea or personality was too big for his station. Here, in these award-winning entries, are exemplified the faith and belief that are necessary for radio's continuance and successful operation.

Regardless of some thinking as to whether a rate slash is the prelude to writing radio off and weakening the whole fabric of radio's structure, the fact

remains that even with bargain prices you must have something to sell. Certainly the entries submitted to VARIETY for the annual SHOWMANAGEMENT Survey prove conclusively that there is sufficient initiative and imagination among those who believe in radio to solidify the industry for some time to come. As against those station operators who complacently accept the edict that they must fade away, there are plenty who have ideas and zeal and should be given a chance to take over.

TV, by its very size and power, is more vulnerable to criticism. The magnetism that holds a video audience is more compelling, therefore its influence is more dangerous. By the same token its force for good is equally as great, and not something to be dealt with lightly. Such power brings with it great obligations. The TV of the future, over and above its entertainment quotient or within that sphere, must recognize its value as a social force. It must evolve better and broader patterns for education; it must accept the restraints placed upon it by the vast audience of children; it must formulate its own code of conduct as to good taste so that it can enter the home as a welcome guest; it must rid itself of commercial abuses and excesses; it must alert itself to the role it must inevitably play on the social-economic scene in presenting public issues, as was so forcefully demonstrated in the Kefauver crime hearings. It must make room for, and encourage, the experimental and the new for its own healthy growth.

The alert Minneapolis TV station that brought the classroom into the home when a janitors' strike shuttered the city's public schools; the equally enterprising operators who earned their Summa Cum Laude in TV by enlisting universities and colleges for on-camera degrees; the dramatic shows' coming-of-age with productions that would do credit to Broadway; the star-studded array of comedic talent that gave television a surefire wallop unprecedented in entertainment annals—this was Television 1950-51, a big, exciting, fabulous "glamor baby."

There's still a place for both Radio and TV and their currents needn't cross. With proper respect for their audiences, with courage and ingenuity, with zest and belief, each can secure its own place in the show business spectrum.

Citations: '50-'51 Showmanagement Review

Outstanding Station Operation

WNBC, New York

When some months back, WNBC found itself bereft of the First Lady of Radio (Mary Margaret McBride), it replaced her boldly with the First Lady of the World, Eleanor Roosevelt. What's more, it sold this show out completely in four days, and proceeded to top the M.M.M. rating. Here was but one illustration of a "thinking big and working fast" concept that characterized the autonomous operation of NBC's flagship station in 1950.

It was a year of innovations and "new sounds" for this thriving station—which ranks among the richest in the nation. Out of these "new sounds" came the series of celebrity disk jockeys, including Arthur Treacher, Sam Goldwyn, Leopold Stokowski, Clem McCarthy, Al Goodman, Jackie Robinson, Carl Sandburg, and more recently Walt Disney. There were other "new sounds," too, such as the nightly sign-ons and sign-offs written by America's top writers, including Norman Corwin, Louis Untermeyer, Arch Oboler, Fannie Hurst and Norman Cousins.

WNBC, also, went on a merchandising binge and played the Super Market Circuit with its top stars, sending them to charity bazaars, drives, community services, etc., all this designed to sink WNBC's roots further into N.Y. Even more dramatic from a merchandising-business slant was the station's "Operation Chain Lighting" in which it tied up with 900 super markets to garner choice display for WNBC advertisers.

In a year when radio was timidous and wavering, WNBC played big, thought big and therefore paid off big.

Small Station Showmanship

WWRL, Woodside, N.Y. KITE, San Antonio

It isn't too tough to do a good radio sales promotion job when you're backed up by a hefty budget and specialists in art work and copy. But when you're in charge of sales for a small station which can't spend even \$10 a week for promotional material and can't afford the salary of even a part-time promotion director, then you've got to be resourceful plus. You've got to be resourceful the way a fellow named Selvin Donneson is. He's sales manager of multi-lingual WWRL on the New York metropolitan fringe, and VARIETY singles out this station and its sales chief, because after years of being on the receiving end of slick expensive promotion mail, it's heartening to find that a small outfit with small money can do a big job. And in this increasingly competitive era when promotion is more important than ever, it should be an example to other stations.

Mr. D. did it with a total yearly expense of \$405.27, a mimeograph machine, typewriter, plenty of paper and stamp, and some nimble brainwork. WWRL's competitive situation in the toughest market in the country is really rugged. In a city where there are other and bigger foreign language stations, it must be a specialist in a specialty; it offers programs not only in Italian and Spanish, but in virtually every other big city language grouping: German, Czechoslovakian, Hungarian, Lithuanian, Polish, Syrian, Russian, Ukrainian, Scandinavian, French, Roumanian and Greek. Plus a non-language specialty: programs for New York's large Negro market. WWRL's job was to convince national advertisers and more local sponsors that they would be smart

to supplement their English language shows on the big stations with a thrifty and productive buy in the many tongues WWRL speaks.

Main ammunition for the WWRL campaign to sell that pitch to time buyers and prospective sponsors were simple well-written letters that made good sales sense to the recipients. Particularly effective was Donneson's neat gimmick of getting a list of WNEW sponsors and congratulating them on getting a good buy in WNEW and then winding up with a pitch to "continue WNEW for the best conventional coverage in New York and add WWRL for the best foreign market coverage in New York City. An unbeatable team for total coverage". This switch paid off not only in inquiries but in quite a few sales to major national accounts.

Another effective WWRL sales tool was a little brochure which surveyed the foreign language radio situation in New York, showed which stations broadcast which languages, with emphasis on the range and frequency of WWRL's own coverage of the "melting pot" listeners. Backing up the well-aimed direct mail barrage were

listeners on the air. The networks did it later, maybe better, but KITE did it first.

There's nothing reticent about the KITE boys who frankly acknowledge to VARIETY: "This entry is submitted by the profit-sharing staff of KITE, who get 10% of the station's profits before Uncle Sam gets his, and who consider ourselves one of the best paid staffs, and certainly one of the hardest-working staffs around this part of the country."

Outstanding Promotion

Mutual Network WLW-T, Cincinnati

During 1950 Mutual network decided it was time to stop behaving like a bargain-basement imitation of either Radio City or 485 Madison Ave. It faced up the fact that it was a different breed of animal . . . that Mutual had been

as a medium . . . as man's best means of reaching man en masse . . . and as a better best today than ever before. And he proves it.

In a sense, 1950 was a turning-point year in the history of Mutual. Before then, it had scant claim to anything better than fourth-network status in a field of four. Since then, it has demonstrated prime rank at the TV-Resistant Network—and closed the first quarter of '51 with a 17% sales gain for March.

To accomplish this, it took show-management . . . with the accent about evenly divided between show and management. It was largely Mister PLUS on the show side while the management end held a compact, close-knit executive team in radio. A total of four vice presidents, for example, compared with all the chevron batteries elsewhere.)

Mutual is sailing a different course these days, through seas of its own discovery—and if there be split-personality symptoms in this nomination, it's because two members of the crew are earning special honors.

Frank White is the man at the

a continuous barrage of publicity and exploitation, that used newspaper space, posters, car cards, throwaways, taxi signs and plenty of on-the-air plug.

In the course of the WLW Television Jubilee, nearly 150,000 persons saw the shows and displays. Result was a real hypo for TV receivers sales in the midwest, as well as further penetration of the idea among viewers that the trio of WLW-TV stations are the TV stations of that midwest region.

The WLW Television Jubilee is an idea that could well be followed by other stations.

Education By Television

WWJ-TV, Detroit WFIL-TV, Phila. WTCN-TV, Minneapolis

If Harry Bannister and his video crew keep up their good work, Detroit is going to be more than the No. 1 auto city, it's also going to be the top town in television education. While a lot of other station operators are only talking about TV education—maybe waiting for an official kick in the iconoscope to prod them into educational action—WWJ-TV is really doing something about it. Old Prof. Bannister deserves a Summa Cum Laude for his deeds this year, and honorary degrees for his staff.

Keystone of WWJ-TV's "TV the Teacher" project was its University of Michigan Television Hour. This was no quickly-concocted academic lecture series; it was the result of more than three years of study, research and experimentation by the station starting nearly four years ago with programs like "Circles In Clay" and "Television University." For the University of Michigan Television Hour, the station set aside an immovable non-cancellable time segment in prime listening time.

It was set up as a regular university course—it was included in the official University curriculum; a tuition fee was necessary; and certificates were awarded viewers who completed each course. After the fifth program there were 660 enrollees—one half the nation's colleges have fewer than 600 students; after 21 programs there were 2,085 enrollees—only 25 American colleges have student bodies exceeding this number. Dr. Alexander G. Ruthven, president of the University of Michigan called it . . . "a momentous expansion of our education frontiers . . ."

Each U. of Michigan TV Hour was divided into three 20-minute sections—the first, Liberal Arts, the second Practical Living, the third, Showcase for the University and its facilities. Typical Liberal Arts telecourse was "Man In His World—Human Biology." A Practical Living telecourse covered the theme of "Living In The Later Years." All courses were backed up with illustrated study outlines and bibliographies which were sent each week to each registrant; enrolled viewers took final examinations at the end of each semester.

The WWJ-TV University of Michigan project is more than a guidepost and stimulant for other TV stations to step up their own educational programming; it is a heartening portent of things to come in video.

WFIL-TV

Philadelphia was another city that showed the way to effective use of television as a weapon of education. And WFIL-TV was the station that did it, via its "WFIL-TV University of the Air," one of the most ambitious video educational projects in the nation. For this venture, WFIL-TV enlisted the active cooperation of not one, but 19 different colleges and universities in its tri-state area of Pennsylvania, Delaware, and New Jersey.

Taking part with the Phila. (Continued on page 28)

Showmanager Award

PAUL W. MORENCY

When a few weeks back in Chicago, 700 of the nation's broadcasters affiliated with the four major networks looked for leadership in the formation of the all-industry Affiliates Committee designed to reappraise the entire radio rate structure and the "from here on in" relationship between networks and affiliates in the face of the CBS rate slash, it was only natural that they turn in one direction—to Paul W. Morency, the warm, genial, brilliant general manager of WTIC, the Travelers Insurance Co.-owned 50,000-watt NBC basic affiliate in Hartford. And when, after sparking the Chi mobilization in the fight to stave off a "cut rate" radio, Morency stepped to the podium to the cheers and plaudits of 700 broadcasters in one of the most spontaneous outbursts and tributes in recent industry annals, this, too, was understandable. For it was as though the nation's broadcasters, in convention assembled, had at last found the real opportunity to put themselves on record in expressing their appreciation for a man who, through a quarter of a century of unceasing labor and effort, had served them and the industry with such understanding and loyalty.

For the story of Morency's contributions dating back to 1929 in giving dignity, stature and affluence to the medium is now permanently inscribed in the industry archives. As one of the old guard within the NAB directorate who helped chart initial industry policies; as chairman of the board of the New England Regional Network, which he helped form; as one of the small group of broadcasters who worked assiduously for formation of Broadcast Music, Inc., to solve the copyright problem; as chairman of the BMI Budget Committee since 1941; as wartime chairman of the Emergency Radio Communications Committee for the State of Connecticut; as a responsible citizen who has played a major role in civic and state affairs—Morency unquestionably stands out in leadership and accomplishment as VARIETY's Showmanager of the year.

tups with more than a dozen foreign language newspapers and a flock of suburban publications.

KITE

Calling itself the "coffee pot that's really percolating," KITE, a four-year-old daytimer with no transcription library, no network affiliation, no fancy studios, no high-priced personalities, and bucking seven other AM stations and two TV stations, instead has been using ingenuity in attracting attention and audiences.

It took guts, as the low man on the local radio totem pole, to lay down such program policies as "no pill announcements," "no tear jerkers," "no blood, no thunder," "no gush, no mush," and KITE's invitation to Senator LeBlanc, the Hadacol nostrum king to go fly a kite of another variety, cost the station plenty of coin, but the station stuck to policy of good music and news and it's paid off handsomely.

Station does some slick promotion and merchandising. It gears its programs to a local level and boasts more locally sponsored programs than any San Antonio station. As an illustration of the station's aggressiveness, the noon of the day Gen. MacArthur was fired, KITE got a broadcast line installed to a main street corner, revived the "man on the street" for a one-day stand, and within short order had the taped comments of 100

born different . . . that it had been brought up different . . . and that the basic difference between Mutual and the other networks was both plural and positive. Predicated on the proposition that, with the lowest-scaled rate card in the business, it was in the best position to offer an advertiser AM audiences at costs which would save him enough to finance TV, too, Mutual set about creating a new advertising character to project its greater flexibility in hookup selection and community-level merchandising.

Combining two of the best known symbols in his world (a plus sign and a microphone) this new character was given the name of Mister PLUS. He not only qualified as a "form that could remain radio's own"—he also served as the first animate trademark in the business. He was Mutual's own.

The story of Mister PLUS's development from his first, homburg-topped rigidity into such fluid forms as a Cupid in mid-flight, has already been told in VARIETY. A few weeks ago, both his development and his impact were advanced several notches, by the unveiling, at the Chicago NARTB meetings, of Mister PLUS as a three-dimensional, five-foot model, wired for sound.

Mister PLUS sells network radio as well as Mutual's own form of it. He continually promotes AM

helm on this new course it's sailing.

Mister PLUS is the man at the masthead.

WLW-T

When it came to promoting video this year, WLW really put the show on the road. Crosley's Shouse-Dunville team built a tri-city WLW Television Jubilee that was not only a big boost for WLW-TV and its affiliated WLW-D, Dayton, and WLW-C, Columbus, but a tremendous promotion for TV generally in the midwest.

Initial impetus for the Jubilee was the slump in TV set sales in the WLW area after Christmas. WLW marshalled the entire staff of its three stations and went to town—three towns. Convention halls were rented in Cincinnati, Dayton, and Columbus and manufacturers of a score of TV receivers were invited to display their products, without charge.

The sets, of course, were only part of the show. In each city, the Jubilee featured WLW's own TV stars in actual telecast shows. As an added attraction for the Cincy Jubilee, the Crosley crew imported Jerry Lester, Dagmar and the entire "Broadway Open House" cast for two special shows.

Backing up three Jubilees—which were booked for three days in Cincinnati, three days in Columbus and two days in Dayton—was

Citations: '50-'51 Showmanagement Review

VARIETY

PLAQUE AWARDS FOR 1950-51

Outstanding Station Operation

WNBC, NEW YORK

Small Station Showmanship

WWRL, WOODSIDE, NEW YORK

KITE, SAN ANTONIO

Outstanding Promotion

Mutual Broadcasting System

WLW-T, CINCINNATI

Education By TV

WWJ-TV, DETROIT

WFIL-TV, PHILADELPHIA

WTCM-TV, MINNEAPOLIS

Outstanding News Coverage

WAVZ, NEW HAVEN

Responsibility to the Community

WBBM, CHICAGO

How to Run an FM Station

WFDR, NEW YORK

Highlights: '50-'51 Showmanagement Review

KLZ, Denver — Hugh Terry's "Let's Talk It Over" weekly discussion-question-answer series is the big noise of Denver. Terry and his department heads let the listeners take a look and a good one, at the station's conscience. Sam Goldwyn was corralled for an interview on TV and the movies; Sen. Ed Johnson on TV prospects for Colorado; Ralph Wentworth of BMI to explain licenses, copyrights, music clearances. Or the program director tells about Audition Day, And always giving "reasons why." It's another concrete example of a program in which a metropolitan station makes a positive effort to bring the listeners more closely and more fully into the operation of the station.

WSB, Atlanta—John Outler's contribution in 1950 to a swiftly changing transitional AM-TV era is best summarized in his own words: "Because of the critical situation throughout 1950 in this area due to the threat of encroachment of an enemy army [television], the men and women of this command undertook Operation Sustino AyeM. Coordinates selected for this campaign were these: 1) Listener demands of an alert audience; 2) Increased programming service to meet these demands. The campaign was highly successful. The enemy, although not repulsed, was contained within his boundaries. A corresponding strengthening of our tactical position in the field was noted as a corollary of 'Operation Sustino AyeM.'

WNEW, New York—In a year that saw AM broadcasters look at the TV competition and slash talent expenditures, this leading independent spent more money than ever before in continuing its sock brand of showmanship. Moving into the traditional 3 o'clock Sunday afternoon after CBS had moved the N. Y. Philharmonic out of the time, WNEW went longhair with its "Symphony at WNEW With Benny Goodman." Result: station is now first in New York in four of its six quarter-hour segments. Names like Jose Ferrer and Boris Karloff were added to the roster as program director Dick Pack carried on the razzle-dazzle concept that's long put the station at the top of the indie heap. WNEW's "Broadway's Children" show with Brandon De-Wilde was another illustration of the station's alertness to program trends and needs.

WQXR, New York—New York Times' good music outlet continues to endeavor itself to a large segment of the metropolitan audience. Also its experiment to bring WQXR's classical music into other parts of the state via radio relay to FM stations resulted in the establishment of what is probably the country's largest FM network. Currently there are 16 stations, covering up-state New York, northern and east-

WBAL's Double-Life

WBAL and WBAL-TV, Baltimore, went into the film-making business in recent months. The result was a 10-minute short which packed a mean wallop. It's the story of a station's double-life; of how, on the one hand, radio was given a shot in the arm (local revenue for first quarter of '51 is up 31.8%) while on the TV side, WBAL continued to cover itself with glory, notably on the educational front.

Says Maryland's Governor, Theodore R. McKeldin: "If I were to try to compare the public service programming of WBAL and WBAL-TV, particularly in the field of education, I'm afraid I would have to favor radio . . . There is no ignoring, however, the visionary and pioneering programs in WBAL's companion medium, television . . . Students of Johns Hopkins are as much at home at WBAL-TV as on their own campus. . . I can't say which team is winning . . . but certainly both WBAL and WBAL-TV are in there pitching."

Sen. Estes Kefauver

It's more than likely that 1951 will be remembered as the year in TV when Sen. Estes Kefauver opened new vistas for television's place in the community. At a time when the new medium was being subjected to constant criticism because of its lack of dimension, the crusading Senator from Tennessee, by his natural dignity, simplicity and directness, pointed the way for video. He opened the door between this mass medium and its millions of devotees, proving conclusively that this little box could not only entertain them but also mirror and clarify for them their community's and their nation's problems.

In presiding over the crime hearings for the vast television audience, Sen. Kefauver alerted the public to some glaring flaws in those who hold office. This he accomplished with such skill that at once politics became understandable to every man and woman who watched and listened. Completely aware of his function on the committee as a Senator investigating for the people, never capitalizing on the value of his personal TV appearance before this great audience, Sen. Kefauver placed the emphasis where it belonged, on an investigating committee probing for the people.

As one of the first public functionaries to recognize TV's greater dimension in guiding and informing the public on affairs of vital interest, Sen. Kefauver merits the thanks of an industry which as yet has not fulfilled this potential. For this VARIETY bestows on him a special plaque citation.

ern Pennsylvania and southern Connecticut carrying WQXR's programs all day or part of the day and also broadcasting the hourly news bulletins of the New York Times. The response has been enthusiastic.

KNBC, San Francisco—This NBC 6-and-a station, whose management Lloyd Yoder recently took over, again went in for extensive advertising and promotion, with added emphasis this year on merchandising.

WWDC, Washington, D. C.—Taking over the physical facilities, power and wavelength of WOL, made this a big year for this station. But the switch to a new dial position also brought a big problem for manager Ben Strouse: how to sell the nation's new tune-in position to D. C. listeners and sponsors.

Solution was a "Moving Day" razzmatazz promotion and publicity campaign with a double-play objective: (1) to carry over WWDC's established audience to the new dial spot (2) to build and add a new audience quickly for this former 250-watter to justify the commercial rate of a 500-watt station. Exploitation devices included film trailers, stickers, mailing stamps, posters, newspaper ads, "flying disk" cards, singing jingles, celebrity spot announcements. The payoff: last year WWDC wound up with its biggest billings and bigger audiences.

WDBJ, Roanoke—Station placed in downtown streets suggestion boxes designed to give Mr. and Mrs. Roanoke an opportunity to have a hand in municipal affairs by sending in their suggestions for city improvements. WDBJ's news director, John Eure, reads the suggestions submitted and discusses them with Roanoke's city manager, Arthur S. Owens. Latter gives the city's answers as to the advisability of accepting or rejecting the suggestions and the reasons for doing so. Program has created so much interest that citizens of Roanoke County have expressed a desire to institute a similar show for the rural area.

WPTK, Albany—This 50,000-watt independent serving the Capital District of New York State made some vast forward strides in all phases of operation. In '50 it doubled its local and national gross billings, tripled its mail response and almost doubled its Hooper ratings. That's smart management on anybody's kilocycle.

WCPO-TV, Cincinnati—Mort Watters probably knows more answers about daytime TV programming than anybody in the business. It won him a VARIETY Showmanagement award last year. His know-how was again reflected during the past season in branching

out into a major morning operation as well. Station probably clocks more daytime air time than any other TV operation in the country. That explains why, in an industry discussion of morning programming at the recent NARTB convention, it was inevitable that Watters would be chosen as a key speaker.

WTIC, Hartford—When Paul Morency's operation learned that the School of Medicine and Department of Physics at Yale were to conduct a special course on the treatment of atomic bomb casualties, it was quick to grasp a tape-recording hour-long series of broadcasts, with interpolations, for a bangup public service series imparting valuable information on what to expect in the event of an atomic disaster. It was authoritative and hard-hitting.

WOR and WOR-TV, New York—It's long been Ted Strelibert's credo that "television is radio and not a separate arm of the industry," and while conceding that his video operation lost \$840,000 in 1950 ("Not because the station was inadequate"), is shooting for a more promising future based on 1) something alive and different from its competitors; 2) giving the station that something indefinable called "personality"; 3) "Facing a challenging and realistic series of tasks during the remainder of this year and the years ahead."

WNYC, New York—Although the

Fighting Critic

The ascendancy of TV has seen Jack Gould, radio-television editor of the New York Times, project himself as a forceful "conscience" for the industry in its obligation to the youth of America. Gould has set himself the task of campaigning to make video conscious of its responsibility as a tremendous force in the performance of this vital job. Fully aware of the strong hold that the medium has on the kids, Gould firmly believes that this hold can be translated into a force for good.

His home-town TV survey among the pupils of Stamford, Conn., disclosed how deep were the inroads of TV viewing on a school child's day and night. The actual hours consumed startled and frightened both educators and parents. This was sufficient to alert PTA's and kindred groups to blast and condemn TV practices and misdemeanors. But instead of joining this hue and cry, Gould has been content to criticize constantly but always constructively, with an eye and an ear toward the great wealth that television could bring to its young audience. His contention that the emphasis on stories of violence and law breaking on TV exceeds all reasonable bounds, could serve as a danger signal to broadcasters, who could do a lot worse than pay heed to one of the critics interested in the future of radio and television.

Too, his constant awareness of undemocratic abuses spreading into TV, through the exercise of indiscriminate talent boycotting, further reflects his concern for the wholesome and unfettered growth of this powerful TV giant.

Because he believes that the scope of television's influence can be directed constructively, and has worked constantly toward this goal, VARIETY bestows a special plaque citation on the N. Y. Times critic.

city had a change of administrations, skipper Sy Siegel continued at the helm of the municipal station and steered it successfully through another year as the nation's No. 1 non-commercial operation. Again outstanding was the station's on-the-scene coverage of the UN sessions. A new contribution of WNYC to non-commercial broadcasting in the U.S. was its role as key station of the National Association of Educational Broadcasters' tape network. City station took initiative and made reality out of this informal net, with eight hours of shows a week provided on a coast-to-coast basis.

KUOM, Minneapolis—Around the Centennial Celebration of the Univ. of Minnesota, this U. of M. station built a first-rate series of programs called "Minnesota Mid-Century" which documented the achievements of the state and of the university in many fields. Outstanding in the series was "Station 60," a two-part documentary based on an actual case history from the files of the university psychiatric clinic, which showed how a modern psychiatric team tackles the problem of treatment and cure of mental illness.

KSTF, KSTP-TV, St. Paul-Minneapolis—These twin stations in the Twin Cities were again blasting with both barrels this year on the promotion and merchandising fronts. Even though they didn't come up with anything to compare with that fabulous KSTP fish-tagging stunt (gimmicks like that probably are dreamed up only once in a station's lifetime), the two stations didn't miss a trick in using all the familiar devices in a variety of media to promote sales and listeners.

Lowell Institute Cooperative Broadcasting Council, Boston—Proving again that there are good programs in the pros, this unique co-op setup of the colleges and universities in this area continued to carry out effectively its mission of bringing education from the campus to the community. Its director, Parker Wheatley, plans bigger things for the Council's future, what with an application for an FM outlet, and a \$300,000 grant from the Ford Foundation for developing an educational network.

WCAU-TV, Philadelphia—Under the canny reins of manager Don Thornburgh and program topster Charles Vanda, this Philly station proved that bigtime TV shows can originate outside of New York, Hollywood and Chicago. It's one of the few stations away from the Big Three cities that feeds programs to CBS—four shows created and pro-

WMCA's 'Killers'

WMCA, N. Y., did itself proud in recent months in undertaking an editorial crusade for a cause in the public interest. Station's "The Killers" was an outstanding documentary series predicated on the irrefutable proof that auto accidents will not be reduced by safety slogans and that victims of accidents don't want to hear safety jingles.

Recognizing that it was sticking its neck out in incurring the wrath of individuals and organizations who threatened to bring suit, WMCA nonetheless saw a community problem and tackled it forthright—going all out for the launching of a state-wide campaign by the Citizens Union to replace the present State Auto Insurance law which would reduce accidents, cut insurance costs and adequately care for accident victims. This pioneer action may well lead to similar action across the country.

duced by WCAU-TV; Sealtest's "Big Top," "Grand Chance Round-Up," "Kid Gloves" and "What in the World."

WGAR, Cleveland—This CBS outlet celebrated its 20th year on the air by maintaining its top position. To keep up there, station stepped up its promotion and programming activities. Its "Operation Snowbound" was vital aid to community during the big snow.

WSPB, Sarasota, Fla.—Located in the city which is the winter quarters of the Ringling Circus, this station went to town to cover "The Greatest Show On Earth" when Cecil B. DeMille and crew were on location here making the film of that name. Station used daily tape shows and studio programs to cover events on location with C.B. and his Paramount stars.

WTOP-TV, Washington, D. C.—To build a first-rate video news show in the world's news capital, where some of the world's top reporters work and live, isn't easy. But this Capital city station did just that with "Top Of The News," a five-a-week evening news feature built around a team of news specialists. Since one man can't be an expert in all fields, station's theory was to serve "a city of experts" with a staff of experts in one complete, authoritative news show a day.

KLIX, Twin Falls, Idaho—This ABC affiliate sharply reflects the personality of its general manager, Frank McIntyre—a dyed-in-the-wool radio man who for the past 16 years has left his imprint on a number of stations. He hates sloppy production or slipshod management. His motto is bigtime programming, hard selling and saturation promotion. The end result is KLIX's wide acceptance in its area.

WHAS, Louisville—Station's coverage of the Louisville bus strike back in September, 1950, was a solid public service contribution, scoring some clean beats as it took a tape recorder right into the union meeting to hear the union proxy's "this is the best plan you'll get" proposal greeted by "let's fight" boozing. It isn't often a station will risk breaking into a Jack Benny show, but that's exactly what WHAS did to announce the strike settlement, for at that particular time it transcended all else in the community—and WHAS didn't miss a trick.

WLS, Chicago—Station can take a bow for its "New World of Atomic Energy" series which explains for pupils in simple, understandable terms the scientific principles of nuclear fission; helps to dispel fear of the atom bomb and motivates students to further research and classroom effort to explore its peacetime possibilities. Program is heard weekly as part

Highlights: '50-'51 Showmanagement Review

of WLS School Time series and taking them on rewarding trips (including last September's Friendship Goodwill cruise to Alaska), and overall giving them pride in their communities. Station, too, knows how to humanize its promotion. The rural listener swears by KMA.

WHDH, Boston—Bill McGrath wasn't sleeping during 1950. His WHDH Pulse grew stronger; his Hooper kept rolling along. Because McGrath, who knows the techniques for fitting radio into the TV economy, keeps delivering an audience and selling time. In the face of stiffer competition, McGrath not only promotes to the hilt but, to use his own phrase, he promotes the "hilt" as well.

WBEN, Buffalo—Submitted a press clipping of one of its trade paper ads on soaring radio set sales in its area.

WJBK-TV, Detroit—Thanks to a slick showmanship job put on by this video operation, Detroit now has a Cerebral Palsy Clinic. Putting its entire staff to work on an all-day-all-night TV marathon (secretaries, mail girls, disk jockeys, etc., taking pledges by phone), station put on a bangup video show which netted \$16,000.

WNAX, Yankton, S. D.—Station's five-state bowling tournament was something worth shouting about, attracting 9,216 male bowlers for what the station boasts as "the largest sports event ever sponsored by an American radio station." Contestants were drawn from 250 towns in Minnesota, North Dakota, South Dakota, Nebraska and Iowa, competing for \$16,000 in cash prizes and other awards. And to boot, a major merchandising effort had been consummated for the sponsor, Theo. Hamm Brewing Co.

CKOC, Hamilton, Ont.—Station did an effective four-pronged audience-sales promotion throughout 1950 via 1) air promotion; 2) newspaper promotion; 3) visual promotion; 4) trade promotion. Staff members, too, were encouraged to take part in community activities, to join and speak at service clubs, etc.

WMAR-TV, Baltimore—Sunspers' video operation again clicked with a well-rounded programming roster. Particularly effective was its "This Is Baltimore" film series made exclusively for television, depicting graphic facets of the Baltimore community, ranging from great industrial plants to famous cultural landmarks.

KMA, Shenandoah—Station has completed 25 years of service to the midwest farmer and through those years KMA acquired the knack of humanizing showmanship. It likes to deal in terms of people,

All This . . . and Truman

When you can parlay a radio broadcast benefit into front page news by enticing the President of the United States and his wife into the "studio" (in this instance Washington's Constitution Hall), you're really hit the promotional jackpot. That's what Ted Mack and his "Original Amateur Hour" did last January, when the second edition of the VIP charity benefit, with an all-star D. C. cast headed by Veepee Barkley, even topped in prestige and showmanship values the first endeavor the previous year. "Amateur Hour's" ability to jampack Madison Square Garden, N. Y., with its biggest non-sports event crowd in arena annals; its round-robin of city-to-city originations fetching \$300,000 for local charities with the sponsor, Old Gold, defraying all expenses; its constant projection of new talent; its public relations payoff via Honor City Salutes, all attest to the growing institutional values inherent in "Original Amateur Hour."

taking them on rewarding trips (including last September's Friendship Goodwill cruise to Alaska), and overall giving them pride in their communities. Station, too, knows how to humanize its promotion. The rural listener swears by KMA.

WFBR, Baltimore—Apparently only product this outlet thought worthy of showmanship entry was emcee Henry Hickman of its "Club 1300" show, whom station labels a "matinee idol." Says WFBR: "In growing older Henry has realized the importance of catering to the homemakers of all ages. In spite

Program," "Community Digest," plus "Better Books For Youth" and "Get Out the Vote" spots.

grams of educational value, farm-wise, and for the advertiser that wants to reach this group, they really do a job.

WINR, Binghamton, N. Y.—This NBC affiliate refused to roll over and play dead because of TV, showing a lot of initiative and showmanship. Its news department, in particular, did a good job, inspiring a Congressional investigation of the Sampson Army Air Force Base.

WAVE, Louisville—Station's "Disk Jockey Contest" showed how a formula for program originally

own admission, this 27-year-old NBC outlet had been suffering "from a slight case of post-war complacency," until recent TV and AM competition forced it into program overhauling, with emphasis on music-and-news kind of pattern. Hypo job done by manager Bill Schroeder and program director Frank Sison is putting station back into top local position again.

WIRL, Peoria—Station did an effective job on audience sales promotion during 1950 in connection with World Series.

WNOE, New Orleans, La.—This was the first station in the country to broadcast Kefauver Committee hearings. WNOE cancelled flock of commercials and carried every session of the hearings here in their entirety. Station also scored a beat with its exclusive broadcast of Sen. Kefauver's press conference, upon his arrival in New Orleans.

KFTI, Twin Falls—In the center of The Magic Valley, Idaho's richest marketing area, KFTI served the farmers of its area with a variety of special programs and features. Station maintains a first-rate Farm Service Department which works closely with farm agencies and organizations and covers agricultural events in the region with a mobile tape unit. Incidentally, manager of this alert farm broadcaster is a woman—Florence M. Gardner.

WDTV, Pittsburgh—The DuMont television station here, the town's only video outlet, carried on an extensive public service campaign, via special spots and special shows. "They Build Brotherhood" anti-discrimination tolerance theme was a major project. Another important WDTV community feature was "The Pittsburgh Story" series, presented in cooperation with the local Chamber of Commerce.

WCBS, New York—Station did a sincere job in pitching in on the "Plan for Survival" series initiated by 137 stations of New York State as the Civil Defense Radio Network, by passing along to CBS affiliates in other key cities throughout the country the suggestion that they might take the initiative in setting up similar joint defense radio organizations in their areas.

WCOP, Boston—Best way to combat TV, reasons station manager Craig Lawrence, is through what he calls "The Power of Personality Selling." Idea is to keep building strong station personalities, especially in news, service features and musical shows. Growing trend towards more and more local originations among network affiliates in major markets (this station is an ABC outlet) can be seen

(Continued on page 28)

WMGM Was There

Radio in general took the easy way out and permitted TV to steal the show when Sen. Estes Kefauver moved in to N. Y. with his real life crime quiz production. But a notable exception in holding aloft the AM torch was WMGM, which disrupted its entire commercial broadcasting schedule in order to bring to radio listeners the full and gripping story of the sensational hearings.

George Hamilton Coombs turned in a masterly job, bringing to Foley Square a wealth of legal knowledge and the skill of the brilliant, perceptive news analyst. Radio—in the form of WMGM—was there, and it was radio at its best and in its shining hour.

of his 46 years, he has preserved many attractions." Quote and unquote.

WSJS, Winston-Salem, N. C.—In a campaign designed to seek its roots deeper at the local level, this tobacco town broadcaster programmed and promoted to "get out from behind that impersonal curtain that all too often drops between the microphone of a station and the listener." Accordingly, more local names, voices and issues were aired. Station also turned out a good number of effective public service features, including such series as "Freedom Forum," "Storytime," "The Piedmont Farm

backed up with solid promotion can pay off in a market where there are two TV stations, seven AM stations and three FMers. This original audience participation program through its friendly association with Louisville's clubs and business organizations forged some sturdy links in station's "chain of friendship" with the community.

KMMJ, Grand Island, Neb.—This station, like with its sister operation, KXXX, Colby, Kansas, plays the "ranch and farm circuit" slanted strictly for the rural population. Farm directors George Kister (KMMJ) and Ed Mason (KXXX) create and broadcast pro-

spots which went like this: "It's 22 days since 78 persons were killed on the Long Island Railroad's Thanksgiving Eve disaster—and still no automatic safety devices . . ."

WNOX, Knoxville—Big click of the year on WNOX was the Cliff Allen-H. P. Wood "Voice From the Farm," which invites the farmer to tell in his own words about his everyday farming problems and how he has solved them. An informal, "cracker-barrel" session, it has gained wide acceptance throughout eastern Tennessee.

WOOD, Grand Rapids—By its

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delphia Inquirer station in this exploration of video as an educator were such institutions as Penn State, Rutgers, Bryn Mawr, Swarthmore, and Temple University, plus the Adult Extension Division of the Philadelphia Board of Education. The station gave two morning periods, across the board, five days a week to its University of the Air. The extensive curriculum included such courses as "Let's Speak Spanish," "The Child and the Family," "Understanding Economics," "The Chemistry of Living," "Our Ties With Other Cultures," etc. A home study guide in each course was geared to the programs.

This educational project by these 19 colleges and universities brought adult education on a high level into more than 100,000 homes.

Like his colleagues at WWJ-TV, WPLL's manager Roger Clipp is showing other TV operators in these United States that television can educate as well as entertain.

WTCN-TV

It remained for WTCN-TV, to introduce America's first Little Red TV Schoolhouse. It was on Jan. 23, 1951, when this enterprising Twin City operation made, in a sense, video history. On that day 425 Minneapolis public school janitors went out on strike, shutting 93 schools and leaving 65,000 kids stranded in their homes. WTCN-TV almost immediately went into action; within 48 hours after the strike call it was offering complete school courses via TV from 8:30 to 11:15 a.m., bringing the school into the home. Station officials and a group of 18 teachers, together with Madeline Long, school radio consultant, prepared the programs. At the start, most of the classes offered were aimed at elementary pupils—reading, geography, combined with newscasts, speech, science and music. Authentic classroom atmosphere prevailed, with 30 to 40 pupils in the studio. The station won itself the well-deserved kudos of educators and parents alike; the kids were excited and enthused.

As one grateful parent summed it up: "With the schools closed, I thought the children would never be out from under foot. But there they were on their tummies watching the program—and who was on the floor with them but me."

Outstanding News Coverage

WAVZ, New Haven

Until a couple of ambitious newspapermen by the name of Knauth and Kops switched to the broadcasting business, it seemed rather unlikely at this stage in radio's history that anyone could come up with a new overall programming pattern for a radio station. A little more than a year ago, Victor W. Knauth and Daniel W. Kops bought themselves a shaky little postwar daytime station WAVZ in New Haven, Conn., determined to put to the test their pet idea on how to run a radio station.

Their idea was to build a "Newspaper of the Air," a radio station that would be devoted primarily to the news—a station run like a newspaper, with news room, city editor, reporters on the beat—and editorials. They felt strongly that an aggressive news station that would compete with the newspaper opposition on every story, that would take a stand on local issues, could make their community a better place to live in. And make an ailing radio station a healthy one.

The soundness of the Knauth-Kops crusading and pioneering has been proven not only by the immediate success of their operation, but by the national attention their experiment has attracted, and by the fact that their format and techniques are already being copied by other stations around the country. They have added new dimensions of public service to local broadcasting, and, incidentally, demonstrated that the disk jockey way is not the only way to succeed in independent station operation—an example for other stations that are looking for a profitable new program specialty.

WAVZ has a staff of six reporters equipped with small portable tape recorders who cover all the usual news beats in town and travel to any point in the state where any big news is breaking. The station schedules half-hour major editions four times a day, and five-minute

news roundups every hour, plus headline summaries on the hour. All the important news is broadcast, including news ignored or played down in the local press. When, for instance, a certain New Haven factory was cited by the State Fair Employment Practices Commission, the local newspaper did not carry the story, WAVZ pointed out this significant omission in an editorial.

Particularly important are WAVZ's daily editorials; one of the first stations in the country to take real advantage of the opportunity to editorialize, the Knauth-Kops station has developed effective editorial styles and techniques for the air. Their editorials on both local and national issues have been forthright—and in many instances productive of results.

One section of WAVZ's report to VARIETY is particularly worth quoting: "WAVZ is a Newspaper of the Air because we believe that a community is entitled to more than one channel of information. This is true of reporting the news, because competition is likely to bring out all the news and eliminate or combat bias in reporting. It is also true of editorializing because competition increases the range of expression expressed to the public and puts listeners and readers in a better position to draw their own conclusions. We believe that this competition is particularly necessary in a community which has a monopoly ownership of its newspapers . . ."

WAVZ has made a unique valuable contribution not only to the programming of independent stations, but to the entire concept of news broadcasting.

Responsibility To The Community

WBBM, Chicago

Whatever happened to the radio documentary? . . . WBBM came up with a loud, firm answer this year: the documentary is not dead. Confounding those who had held premature wakes for the documentary form, the Les Atlass-managed CBS station in Chicago proved with its "The Quiet An-

swer" series that the documentary is still one of the most potent program formats ever devised by radio for public service.

For the same station which produced the famous "Report Uncensored" documentary a few years ago to ring the bell again with another equally-important documentary is a remarkable achievement. It should also be a useful lesson for those who, while selling radio short commercially, have also tended to neglect or abandon some of radio's most effective program techniques. The impact of TV as a medium for education should not negate the fact that sound broadcasting is still a great method for education.

"The Quiet Answer" was a series of seven broadcasts in a choice Monday night period, which explored one of Chicago's most important problems—"the status of human relations in Chicago—more explicitly, the status of white and Negro race relations." With tape recorder, reporter Fahey Flynn went into the alleys and tenements of Chicago's South Side, into jails, hospitals, mixed housing projects, settlement houses. He recorded moving and meaningful interviews with the "people who have the problem of living in an 'alien' society" and with "the people who created the problem for them."

The series was particularly forthright on the issue of job discrimination, spotlighting the fact that nine out of 10 Illinois firms employ no Negroes in other than menial jobs, while half of the companies in the state employ no Negroes at all. At the same time, "The Quiet Answer" cited the International Harvester Co. and the American Smelting and Refining Co. for their lack of discrimination in employment.

Writing and production on these courageous documentaries, which WBBM calls "dramatic essays," employed some fresh new concepts, avoiding the clichés that have marred some documentaries. Taped interviews, eloquent narration and music were superbly integrated. A novel and effective device was the use on some shows of listeners' telephone calls—pro and con—about the programs, which were transcribed on two-way "beep" recorders, as they poured into the station after each broadcast.

Proving that first-rate documentaries can be audience-builders, "The Quiet Answer" programs, in-

identally, had big ratings. All in all, Les Atlass, Fahey Flynn and Perry Wolff have given a great radio format a much-needed boost.

How to Run An FM Station

WFDR, New York

In its own, distinctive way, WFDR, the FM operation in New York City run by the International Ladies Garment Workers Union, occupies a unique niche in metropolitan broadcasting. Tuned to the thematic "Adult is the key word at WFDR", the station over the past year hewed to the theory that a substantial portion of the New York radio audience is weary of soap operas and whodunits and demands programs of all sorts built and produced with intelligence and imagination for adult minds.

How WFDR used showmanship to build its audience is reflected in its full hour "Measure for Measure" classical music series in which the station totes in a musical novice to act as moderator to keep the conversation on a lay level; in its "Time For Art" kick-around in which Tania Schlesinger gives and answers in a program designed for an esoteric, adult audience; in its "People Who" show in which WFDR audiences meet authors, business men, statesmen, educators, union leaders—anyone with an interesting story to tell; in its "The Jersey Side" exposé of the real facts behind Jersey politics; in its mandate to serve the public interest.

It is notably in the latter category that WFDR hit the bull's eye. When, for example, radio and television stations were barred from the New York City Council Chamber, the station set up its mikes in the City Hall rotunda, brought listeners the only day-long report of the hearings. WFDR won the major point of being allowed to bring a tape recorder into the Chamber for a news report as the hearing proceeded. As VARIETY pointed out at the time, it might be "the opening wedge in more extensive coverage of city, state and other governmental hearings."

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In fact that WCOP programs are now 60% non-network.

WQAM, Miami—On the public service front, Florida's oldest station went in big for "anti-crime" broadcasts, including "The Sinister Blot," weekly series produced in cooperation with the Greater Miami Crime Commission. The station also carried in choice evening time periods taped highlights of the Kefauver hearings not only in Miami, but in Washington, D. C., Tampa, Cleveland, New York, St. Louis, Kansas City, and Chicago.

WAAM, Baltimore—Once more WAAM projected itself into the

TV limelight with its adult education programming. It joined forces with Johns Hopkins University and DuMont network for the widely-kudosed "Johns Hopkins Science Review," with the station's production manager, Anthony Farrar, in particular, rating a deep nod for making the program so highly visual and fast-paced. "Baltimore Classroom, 1951" is a further extension of the station's public service-education contribution, a continuation of last year's adult education series. In its "This Is Your Zoo," station projected a two-year-old baboon as the star. The kids love it.

KCMO, Kansas City—In this mid-America spot, KCMO interprets showmanship to mean the building of local personalities and features with "that extra something" that sets them apart. It was that particular touch, plus the ability to sell, that made KCMO a "do something" operation in the past year. It put the stress on seven major categories: agricultural programming, general education and public service programming, news programming, public health programming, religious programming, special drives and campaigns, and sports programming—and translated it into one of the more effective jobs on the midwest kilocycles.

WNEB, Worcester, Mass.—A small AM indie operation, WNEB puts the stress on music, news and sports. While conceding that radio tune-in in the Worcester area

has dwindled in the face of Boston-Providence TV inroads, station nonetheless can point to sizeable nighttime hikes in audience pull through the simple expedient of applying showmanship values to its roster.

KTUL, Tulsa—Station's sponsorship of the Tulsa Art Festival was the big noise in these parts. Designed to supply inspiration for hundreds of Tulsa's elementary school pupils to participate in a nationwide contest now in progress to spur the sale of E bonds, it is serving a definite purpose with a patriotic motive. Promotion and publicity-wise, it has proven a boon to the station.

WYCG, Coral Gables, Fla.—Using members of the Dade County Bar Association as panel participants, station's "Know the Law," heard every Saturday afternoon, does an effective job of acquainting Miamians with all aspects of the law. Merely by making it possible for people to pick up the phone and ask about "the law"—with the moderator and panel on hand to discuss the issues raised—much of the suspicion toward and mystery in the law are being removed. A commendable series.

WOW, New York—The Ralph Weil-managed bilingual operation has won the respect of the nation's spot biz advertisers and agencies for its year-in-year-out impressive sales promotion techniques. This

year it added another feather to its Italian-slanted cap with the presentation of its "Three Million People" film, a slick visual display on its "audited audiences" survey breaking down the economic pattern of its 3,000,000 potential listeners in the metropolitan area and showing how WOW clients wooing the Italian market have virtually a sure-thing guarantee.

WDSU, New Orleans—The Louisiana Story in video as enacted by the Edgar B. Stern station and its suave and shrewd manager, Bob Sweeney, was best exemplified in its "Videocreations." Recognizing that a station lacking a cable tie-up has to be a bit more ingenious, WDSU maintains a "stable" of some seven pro actors who have been chosen because of their physical likeness to prominent personalities on the national scene. When a top D.C. event comes up, the Stern-Sweeney Stock Co. is used in silhouette, they "lip sync" their actions to the actual speech, integrated with film shots. So effective are these video-creations that each presentation has been followed by calls from viewers, who want to know why they can't get other programs "over the cable."

KDYL, Salt Lake City—Unusual promotion keyed this Intermountain West's pioneer TV station during the past year. Its floats to promote children's programs, its in-person Hopalong Cassidy hoopla, its making-Utah-conscious of the anticipated arrival of the micro-

wave relay, its Miss U. S. Television contest, window cards, direct mail, Home Show TV fanfare, teaser announcements, multi-colored billboards, etc., all reflected a keen sense of the values of overall station promotion and sales promotion.

The Friendly Touch

No small measure of the excitement generated by radio during the past year in the formulation of news patterns for the future can be traced to Fred Friendly. In collaboration with Ed Murrow, Friendly, as writer-director-producer of the CBS Friday night "Hear It Now" series, has succeeded in vesting the program with an on-the-spot freshness, vitality and entertainment quotient rarely found in radio news shows.

Program, basically, is an offshoot of the Murrow-Friendly collaborative teamup on the Columbia Records' "I Can Hear It Now" series and has the same qualitative impact as the Friendly-launched "Voices and Events" series heard on NBC.

The CBS "Hear It Now" series has been justly kudosed, both for the techniques evolved in its Page One presentation of news, and for Murrow's own contribution as the program's chief annotator.

EVEN TOP 10 RADIO SHOWS SHAKY

OG's 'Original GI Amateur Hour'

Ted Mack's "Original Amateur Hour" embarks on a 10-week tour of European GI bases, leaving New York on June 20 under USO auspices, with a production staff-talent complement of 20 persons. Mack himself, though committed to his Old Gold-sponsored ABC radio and NBC video weekly shows, will fly over for at least two weeks of the 10-week junket, during which time he'll tape programs.

Highlight of the European swing will be an all-GI talent production comprised of amateurs in uniform, who will be flown to a base in Germany from all parts of U. S.-occupied zones in Western Europe. Taped show will be broadcast in this country, with the U. S. public choosing the winner. Contestant walking off with the major laurels will be flown to this country, on a furlough, to star in a New York-originating "Amateur Hour" stanza.

GF Axes AM-TV 'Aldrich,' 'Goldbergs,' In Year's Major Program Reshuffle

In a sweeping reappraisal of its multi-million dollar television programming, General Foods has served notice, via Young & Rubicam agency, that it was dropping both the radio and TV versions of "Aldrich Family" in addition to the "Goldbergs" on TV. (Previously GF had sponsored "Goldbergs" on AM as well, but dropped the latter last season.)

The General Foods' axing of the three shows represents the year's most drastic programming reshuffle among top clients in either medium. GF is retaining both the NBC Sunday evening "Aldrich" TV time and the CBS Monday night "Goldbergs" TV time for new shows, still to be selected, with AM taking the major rap, since the client is not only giving up the radio version of "Aldrich" on NBC, but the time as well.

Launching of the video version of "Aldrich" last season created something of a cause celebre, when General Foods dropped Jean Muir from the cast on the eve of the show's premiere, because of inclusion of her name in "Red Channels."

In dropping "Goldbergs" from its TV roster, the client takes the position that the program has already achieved its maximum effectiveness in selling Sanka Coffee. GF is holding onto the Monday time during the summer with a Phil Baker panel-quiz replacement show, pending finding of a fall entry.

"Aldrich," a William Morris package, has been identified with General Foods for many years on radio.

In addition, General Foods has dropped the Bert Parks daytime TV show on NBC for the summer.

NBC Offbeat Twist On Summer Lineup

NBC's summer programming lineup is to get another revamp, with program veep Charles (Bud) Barry setting new alers with an offbeat twist. Idea is to beam unusual shows which will be promoted as "the kind of programs TV can't bring you."

In the works is a full hour of modern hillbilly music by rural stars such as Red Foley, Cowboy Copas, Eddie Arnold and others. Barry expects to dispense with the usual barndance format in favor of a class motif, with the network trying to line up Carl Sandburg to emcee. Selection of the series is based on the current western craze. Show will go into the Friday 8 p.m. hour or a Tuesday at 10:30 p.m. slot.

As part of the "different" programming approach, four special broadcasts, originating from some of the nation's top summer theatres, are being set for the "NBC Theatre" series. These will come from the strawhats at Pasadena, Ann Arbor, the Barter Theatre, and Margo Jones' theatre in Dallas.

With the exception of "NBC Theatre," all the sustainers being previewed will be priced at or under \$1.50.

Oh, Henry!

Year's swiftest teevue program grab was finalized yesterday (Tues.) when, only minutes after it was learned that General Foods had bowed out of sponsorship of "Aldrich Family," Campbell Soup moved in and bought the TV program. (Radio version of "Aldrich," also dropped by GF, remains unsold.)

Since GF is retaining the Sunday evening video time, Campbell must find a new slot for the show.

Survey Shows Mfrs. Remiss In Supplying FMers

Washington, May 22.

Strong evidence that manufacturers are not supplying the demand for FM sets was offered last week by the FM department of NARTB in disclosing results of a survey of radio distributors throughout the country. The findings led Ben Strouse, chairman of the FM Committee of NARTB, to declare he was "amazed at the volume of evidence indicating that quite a few of the manufacturers are missing the boat by not building enough FM-AM receivers to supply public demand."

Strouse said it is imperative that results of the survey be brought to the attention of the manufacturing industry as soon as possible. To carry out this purpose, he is ar-

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BUDGET REVISE STIRS TRADE

The era when not even the Top 10 Nielsen favorites among network radio attractions are safe from sponsor scrutiny is apparently at hand. The revelation that Lever Bros. is engaged in a wholesale budget reappraisal, leaving the future status of "Lux Radio Theatre" and "My Friend Irma" up in the air, has perhaps more significant "viewing with alarm" overtones than any of the downbeat excursions inflicted on AM since the TV jitters set in.

From reliable agency-client sources comes word that at least five of the year's top 10 audience pulling shows on radio may be headed for the cancellation route by season's end. Situation isn't particularly calculated to cause hand-springs around CBS, which would be dealt the severest blow where top-rated shows are concerned. Already Sterling Drug has cancelled out on "Mystery Theatre," which enjoys a Top 10 distinction in the April Nielsen tallies, while Procter & Gamble has bowed out of its Red Skelton radio bankrolling to embrace the comic's TV career.

Biggest Blow

Fact that Lever has thus far held off on any future commitment on "My Friend Irma," which has been riding wide and handsome in the AM rating sweepstakes, even as to its summertime status, is causing some uneasiness around CBS. But a cancellation to "Lux Radio Theatre" would be the severest blow of all. The 60-minute Monday night dramatic stanza is the lone major AM entry on the J. Walter Thompson calendar—although five years ago JWT enjoyed No. 1 status among agencies in the radio business. Further, a cancellation of the Coast-originated show would be the toughest blow inflicted to date on Hollywood. (There will probably be a decision this Friday.)

Despite the fact that Hollywood's status as a radio production center has dwindled considerably over the past three years, it has been axiomatic that "as long as a Lux Radio Theatre" is in our midst, we can't be hurt too badly."

Fact that the Lux stanza has occupied the No. 1 Nielsen berth over the past several years with a greater consistency than any other AM program, apparently doesn't cut any ice any more. The Lever trend toward TV has become more and more pronounced, the client dropping Bob Hope last year and instituting its "Lux TV Theatre" coun-

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NBC Originations Move Back to N.Y., Cued by Web's Belt-Tightening Setup

CBS' 9 Out of 10

(Nielsen—April 8-14)
Lux Radio Theatre (CBS) 16.3
Jack Benny Show (CBS) ... 13.7
Godfrey's Scouts (CBS) ... 13.4
Edgar Bergen (CBS) ... 13.3
Amos 'n' Andy (CBS) ... 12.6
Mr. Chameleon (CBS) ... 12.3
Red Skelton (CBS) ... 12.2
Life With Luigi (CBS) ... 12.1
Mystery Theatre (CBS) ... 11.8
Father Knows Best (NBC) 11.6

This is the year when practically all the summer replacement shows, notably on NBC, are moving back to New York. Web says it will be the most active summer on Gotham-originations in more than five years, with the shift due to the network's new belt-tightening administrative setup designed to get extra mileage out of the N. Y.-berthed directors and producers. (Originating shows out of Hollywood, on the other hand, means hiring additional production staffers.)

Summer network entries emanating from the Manhattan studios will include the new Mercedes McCambridge series, "The Defense Rests," which will go into the Thursday night 8:30 period; the new Judy Holliday comedy series; the revamped "NBC Theatre" show (ex—"University Theatre" series) which came out of the Coast the past season; the new Harry McNaughton comedy series, "It's Higgins, Sir!"; the "American Portrait" series with Louis Calhern; "Mr. Moto"; the continuing "364 Question"; "Archie Andrews," which moves into a Sunday evening berth; "The Amazing Mr. Malone"; "The Falcon," "It Pays To Be Ignorant" and a new series starring Rex Harrison.

NBC's Coast office will settle for such items as "You Can't Take It With You," "Nightbeat," "Man Called X" and "Pete Kelly's Blues," a story of a jazz trumpet player in a speakeasy.

Special Formula Seen for Mutual Cutting of Rates

With the three other webs having announced their rate cuts, Mutual decision on a slash will await the initial meeting Monday (28) of its newly organized Mutual Affiliates Advisory Committee. It's considered likely that the MBS cut, unlike that of the ABC chain, will not be a general downward revision affecting all p.m. time uniformly, but will be worked out according to a special formula. Web toppers have prepared an analysis of the rate picture which it will unfold at the MAAC meeting. Cut is expected to be around 10%.

ABC last week uncorked its rate axing, which is 15% from 1 to 10:30 p.m. This is heavier in the afternoon and early evening hours than those instituted by CBS and NBC. Latter two chains lowered their rates only 10% from 1 to 8 p.m. and 15% after 8 p.m.

To remain in a competitive position with NBC and CBS, ABC is asking its affiliates to put the new card into effect on July 1—the CBS and NBC slashing date. ABC contracts with stations call for a 90-day notice on rate changes, but the outlets are expected to forego the clause in view of the CBS and NBC timing.

Mutual's affiliates committee, first in the network's history, comprises 14 members representing seven regional districts. It will serve as a nominating group for a permanent MAAC to be elected by MBS outlets. Earl M. Johnson, station relations vicepres., announced the pro-temp membership as:

Gene Cagle, KFJZ, Fort Worth; John Cleghorn, WHBQ, Memphis;

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NBC Shifting Harris-Faye

Although RCA looks set to return in the fall as sponsor of the Sunday evening Phil Harris-Alice Faye show on NBC, the web's current blueprint for next season's program lineup calls for Harris to be yanked out of his present 7:30 tenancy and moved back to 8 o'clock. (The network tried to engineer such a move at the start of the '50-'51 season, but Harris balked and the web acquiesced.)

With Harris vacating the 7:30 time, NBC will thus be able to reschedule "The Big Show," giving the 90-minute program a 6:30 to 8 Sabbath showcasing, instead of 6 to 7:30 p.m. The radio version of the George S. Kaufman-Moss Hart comedy, "You Can't Take It With You," which preempted last week, would stay put 6 to 6:30.

STERLING DRUG DROPS BRACE OF CBS SHOWS

CBS lost another sponsor, who had bankrolled two separate shows, when Sterling Drugs this week decided to pull out of the web. Drug outfit is cancelling its segment of the "Sing It Again" simulcast on both radio and television, and is also dropping "Mystery Theatre" at the completion of the current cycle.

Longines, meanwhile, which previously had indicated its intention to check out of both its "Chariots" Sunday evening show and "Symphonette" on Sunday afternoon, reconsidered this week and renewed its option on both programs for the fall. At the same time, General Mills decided to retain through the summer its 15-minute segment of "FBI in Peace and War," other half of which was dropped last week by Procter & Gamble.

While "Sing It" continues on the air, CBS plans to switch "Mystery" from radio into TV for next fall and it now lining up a video format for the house package.

Judis & The AM 'Iscariots'

By GEORGE ROSEN

Bernice Judis, who knows her way around the AM kilocycles as perhaps America's No. 1 pattern maker among the indie stations, is losing patience with the "nice guys" who have taken over the medium. Femmes, who has guided WNEW for the past 17 years, and in the process has been acclaimed as "Radio's Razzle Dazzle Lady," thinks it's time that "guys with guts" moved into the picture and saved AM from a premature death. "It gives you the shudders to think that a still young, exciting medium, nurtured through the years by colorful people," she says, "is being written off and sent to an early grave because, when leadership is most needed, it's nowhere around."

Specifically, Miss Judis is sore at the way in which radio broadcasters have allowed themselves to be put on the defensive in the current era of the TV jitters and, instead of demonstrating some positive, aggressive action, are permitting themselves to be lulled into a sure-death retreat. "Particularly," says Miss Judis, "the radio operator in the less congested TV area who keeps reprising 'it can't hurt me.'

What a surprise he's got coming, unless he starts doing something about it.

"The sad truth is, everybody is contributing toward killing off radio—except the audience. Look at the statistics, and I don't mean the phoney ones. There are more sets in use now than at any time in radio's history. TV manufacturers want to sell sets, and what do they do—they buy spots on radio. And what happens? The listener goes out and buys a radio set instead. That, too, has been proven. What about the millions of out-of-home listeners, in autos, on the beaches, etc.? It cost us \$17,000 to find out just how many there were—and the figure is staggering enough to patting ourselves on the back, that's exactly what it's intended to be."

There's another species Miss Judis is losing patience with. "and unfortunately he's legion among AM broadcasters. That's the guy who accepts TV at face value and never has a word of criticism to say about it."

"But remember those days when radio was coming up, when the nation's press went into swift action to virtually boycott the new upstart, refusing to print call letters, logs or anything whatever about it? But you won't find a militant radio willing to put up the good fight to protect itself. Certainly, there must be something wrong with TV. But you won't hear a peep out of the AM boys."

rific biz, thank you. We haven't found it necessary to abandon commercial copy standards: no direct mail or off-the-rate-card-cut-rate deals for us. And we've upped our programming budget. Because the audience is still there, and we're getting it. And the sponsor knows it. He's still a pushover for an enterprising operation that has faith in what it is doing. If that amounts to patting ourselves on the back, that's exactly what it's intended to be."

There's another species Miss Judis is losing patience with. "and unfortunately he's legion among AM broadcasters. That's the guy who accepts TV at face value and never has a word of criticism to say about it."

"But remember those days when radio was coming up, when the nation's press went into swift action to virtually boycott the new upstart, refusing to print call letters, logs or anything whatever about it? But you won't find a militant radio willing to put up the good fight to protect itself. Certainly, there must be something wrong with TV. But you won't hear a peep out of the AM boys."

FM'ers to Revise 'Beep' Operations After Calldown by FCC on Legality

Washington, May 22.

FM stations called on the carpet for their "functional music" services are willing to make several concessions to the FCC, but want to keep using the supersonic signal (the "beep") which eliminates station announcements and identifications from programs received by paying subscribers. An FCC proceeding on the legality of the "beep" was indicated.

Three stations which were told they must comply with restrictions placed on "beep" operations advised the Commission last week they are planning to revise their agreements with subscribers "in order to eliminate all questions concerning possible abrogation of program control" raised by the agency.

Replying to the Commission's contention that subscribers to "functional music" are actually sponsors, the stations said the new agreements will be so drawn so they "cannot constitute consideration received for material broadcast." However, in the event the Commission determines otherwise, they agreed to announce and log their program material as sponsored.

Regarding the use of the supersonic signal, the stations said they will file briefs supporting their contentions that the proposed changes in their servicing agreements will take care of the legal problem. They also requested that no further action be taken by the Commission until their briefs are considered "in a general proceeding with respect to all FM stations concerned."

Letters to this effect were written to the Commission by stations WJJD in Chicago, operators of the Marshall Field FM outlet, WFMF; WRLD in Miami Beach, and KDFC in Sausalito, Cal. A fourth station, WACE-FM in Chicopee, Mass., which had been notified by the Commission April 11 that the "beep" operation is illegal, has since surrendered its license.

The Commission issued a public notice recently that its determinations respecting the "beep" operations of these four stations would apply equally to all FM stations selling functional music services. The agency set today (22) as the deadline for stations, other than the four directly advised, to say how they will comply with the restrictions imposed.

Ohio Town Seeking Cleve. Indians B'casts After Minor League Hassle

Cleveland, May 22.

Broadcasting rights of the Cleveland Indians' home games is being sought by WFIN-FM, in Findlay, in federal court action, after the station had been told by the Lima Phillies of the Class D Ohio-Indiana League that such games could not be carried in the Findlay area, when the contests conflicted with the Phillips' home games.

The suit, brought by the Findlay Publishing Co., which owns the station, named as co-defendants the Lima Phillips, Philadelphia Phillips, with which Lima has a working agreement, and the Cleveland Indians. The suit asked for a federal injunction, contending the ban is contrary to anti-trust laws and that it restrains trade.

Court action followed the station's refusal of rights to broadcast the Cleveland Indians'-New York Yankees night game, since the Lima Phillips charged that broadcast of major league games could not be carried within 50 miles of the station's area when the Class D team was at home. Findlay is 35 miles from Cleveland.

That ruling had been worked out at a conference of baseball men and the U. S. attorney general and it bans broadcasts of major league games for one-half hour before minor league games began until one-half hour after they end. Minor league teams have complained that broadcasts of major league games have hurt their attendance.

The Lima club plays most of its home games at night, and station officials say that the ban would affect about 20 more broadcasts.

Baukhage to Mutual

H. R. Baukhage, who was dropped by ABC after many years with the web, starts June 18 on Mutual with a cross-the-board Washington commentary at 11:15 p.m.

"Baukhage Calling" is being added to MBS' roster of co-op news programs.

Renewals on 'Ivy,' Steel Hearten NBC

Just when things were looking glum on the NBC cancellation front, the network last week had occasion for some rejoicing when two doubtful renewal entries, "Halls of Ivy" and "Theatre Guild of the Air," got sponsor pickups for next season.

For a while NBC really had the jitters as to the fate of the two shows, with Schlitz, via Young & Rubicam agency, in doubt concerning the Ronald Colman starrer, "Ivy." But the beer company finally came through last Friday with a renewal.

Whether or not U. S. Steel would throw in its future lot with NBC was also in doubt up to last weekend, with the other webs, notably CBS, making a desperate bid for the highly lucrative hourly billings.

U. S. Steel will sponsor the NBC Symphony in the "Guild" Sunday time slot during the summer, with the dramatic series returning in September on a full 52-week renewal.

New Kaycee KMBC-KFRM Studios Preemed With Hoopla, Hillbilly Show

Kansas City, May 22.

New headquarters and studios of KMBC-KFRM remain nameless, although the industry-wide contest conducted in connection with the formal opening has been concluded and prize-winners named. Arthur B. Church, head of KMBC, is passing out the prizes, but winning name is not to be used and actual naming of the building will be delayed.

New home was formerly launched Saturday (19) with a double ceremony, dedication being held at noon with Gov. Forrest Smith, Missouri, heading the list of state, civic and industry figures taking part. Hour-long broadcast proved to be a roundup of KMBC departments, with proxy Church, in one of his infrequent mike appearances, to climax the show.

Second event of the day was broadcast of the "Brush Creek Follies," western and hillbilly unit, returning to live presentation and being first show to emanate from new 2,610-seat auditorium, TV Playhouse. Half hour of the show was picked up for national coverage by CBS. With Louise Massey, Ruth Warrick and Rex Allen as imported guests, show was a sell-out at 75¢ per head.

Move into the building climaxes a program begun in 1940 when Church first considered buying the building (then unused) from the Ararat Shrine. For many years KMBC studios and offices had been atop the Pickwick Hotel, also a downtown location. Purchase of the new building was made about three years ago, and actual occupancy began in February this year.

MARSHALL FIELD DENIES KJR, KOIN FOR SALE

Seattle, May 22.

KJR here and KOIN, Portland, Marshall Field stations in the Pacific Northwest, are not for sale, according to a letter received by J. Archie Morton, manager of KJR, from Mr. Field.

Morton's announcement of the letter was to scotch current rumors that both stations were sold or are up for sale. Mr. Field said that he could not assure anything for the "indefinite future" but that at present the stations "were not for sale."



WILLIAM GARGAN

Starring as "Martin Kane" NBC-TV (Now in 33rd week)
In Preparation for Radio and TV
THE PRIVATE EYE
Contact
Music Corporation of America

WLW's Five-State Amateur Hoopla

Cincinnati, May 22.

Talent rounded up in the three-month WLW star search in the station's four-state coverage area was of such high calibre that a third-place tie was declared by judges of the finals held here Friday (18) on the RKO Albee Theatre stage among 10 regional winners.

Finalists represented the cream of thousands of amateurs and semi-pros seeking recognition in radio and TV. The ambitious hunt had been conducted in collaboration with 153 theatres in Ohio, Indiana, Kentucky and West Virginia. It not only spotlighted a heap of potential new voices and faces, but was a boxoffice builder for exhibitors. Local and regional winners were rewarded with a variety of prizes.

Final judging was done by Jay Jostyn, radio's Mr. District Attorney and a former WLW staffer; Ernie Walling, NBC-TV program manager, and George Rosen, VARIETY's radio and TV editor. They viewed the acts during four performances at the Albee of what added up to a high-class stage show. Bill Thall, emcee, and an 11-piece orchestra directed by Bert Farber, pianist, were staff supporters, with Chet Herman, producer, in charge.

No. 1 winner was Wellington Blakely, baritone, of Gary, Ind., a television repairman and the only Negro contestant among the finalists. Runners-up were Joe Marino and Wally Keller, students of Ohio State U., Columbus, novel comedy ukulele strummers and singers.

A third-place tie was between Bob Flynn, impressionist, a basketball star of Dayton (O.) U., and the Three Tones, femme close harmony trio, of Muncie, Ind.

Bill Robinson, WLW program manager, directed the extensive talent search for which Jack Keating, former film exploiteer, acted as special field general. They introduced the finalists and judges at a dinner in the Sheraton-Gibson Hotel, at which relatives of the regional winners, exhibitors and members of the press were guests.

ABC'S SERIAL BINGE; FLOCK OF 'EM ON TAP

ABC, which some years back had not a single soap opera, is expanding its morning lineup of serials. With Block Drug cancelling out its "Quick As a Flash," web will insert a 15-minute drama at 11:30 and a ten-minute drama at 11:45-11:55 a.m.

Concept of program veepee Leonard Reeg is to latch on to series based on characters in books or films which have an established following. He's currently in negotiation with Carlton E. Morse, creator of "One Man's Family," for a spin-off.

Also being considered are a series based on "Humoresque," the Fannie Hurst novel, and one based on "Peg O' My Heart," the old legger. Others Reeg is mulling are "The Virginian," from the Owen Wister novel; "Kitty Foyle," from the Christopher Morley tome; and "Mildred Pierce," from the James M. Cain story.

Miller Sees Discrimination in NPA Ban on Radio Station Construction

Washington, May 22.

Charging that National Production Authority policy in banning construction of radio stations without NARTB approval constitutes discrimination against broadcasters, National Assn. of Radio-Television Broadcasters proxy Justin Miller last week asked for an early conference with NPA Administrator Manly Fleischman. Issuance of recent orders by NPA, without consultation of the industry or the FCC, Miller wrote Fleischman, "has created widespread confusion and deep concern among the broadcasters of the country."

Miller pointed out that radio and TV broadcasters were originally exempted from NPA construction restrictions, but were included in a subsequent action requiring NPA authorization prior to construction. NARTB protested that the restrictions did not similarly affect newspapers and were told that a "typographical error" was the cause of the omission. When the latest amendment to the construction order continued the omission, Miller requested a conference.

Miller told Fleischman that all NARTB asks is "equal, non-discriminatory treatment. Our efforts have been directed, not toward breaking down priorities for the other media of information, but for building up the priority position of broadcasting with a realistic understanding of its vital importance in time of peril or of actual attack."

Meanwhile, the FCC continued to hand out radio station authorizations, leaving it up to permittees to get approval from NPA for construction. Commission last week granted permits for FM stations in Orlando, Fla., and Wadesboro, N. C., and for a 250 watt AM station in Farmington, N. M.

AFRA Claims Firings For Union Activity in NLRB Plea Vs. Wisconsin Ainer

Chicago, May 22.

American Federation of Radio Artists filed unfair labor charges with the National Labor Relations Board here last week against WIBU, Poynette, Wis., owned by William C. Forrest. AFRA claims the station has been discriminating against staffers because of union activity.

In its NLRB statement guild charges that Forrest fired two announcers and shifted a third from full to part time as an aftermath to AFRA winning a collective bargaining certification at WIBU. AFRA won a majority in the second bargaining election at the station earlier this month. Union had won an NLRB appeal for a second election after the board upheld its request that the first balloting, which nixed the union, be voided because of management pressure.

Case is being handled by AFRA regional secretary Ray Jones.

Hub Radio Execs Fete Departing Hal Fellows

Boston, May 22.

Hub's Radio Execs Club wound its third year Monday (21) with installation of officers for the ensuing year followed by a cocktail party at the Hotel Touraine. Party was a combination season windup get-together and testimonial to retiring proxy, Harold E. Fellows, newly-elected NARTB topper.

Officers installed were: Ed Shea, prez; Wilmer C. Swartley, 1st v.p.; Elmer Kettell, 2nd v.p.; Rudolph Bruce, treasurer; Paul Provandie, secretary. Directors for next season are William B. McGrath (WDHII); Nathan Herman (WNAC-TV); William F. Maio, Sr. (WDRC); Janette Gilbert (Cabot Agency); Edward Greene (Monsanto Chemical); Robert C. Foster (Raymer) and Barbara Keane (Beacon TV Features).

Manchester, N. H. — Edward P. Fitzgerald, local radio commentator, is leaving Manchester soon to accept new radio and television assignment in Grand Rapids, Mich. He was the Republican candidate for mayor of Manchester in the last municipal election.

GILLIS STATUS POINTS UP NBC DE-EMPHASIS

Future status of Don Gillis, veteran NBC production staffer in the longhair music division, was in doubt this week, with web execs mulling the advisability of eliminating his post.

Gillis has primarily concerned himself as director-producer of the NBC Symphony series, but with the NBC de-emphasis (as with other webs) on longhair programming, indications point to the program personnel tightening eliminating Gillis' functions.

RADIO'S SOS (SAVE OUR SUDS)

Pres. Truman Goes to Bat for FCC's Monitoring Network; Asks Fund Hike

Washington, May 22.

President Truman asked the House yesterday (Mon.) to appropriate additional \$1,340,000 to the FCC to strengthen the agency's radio monitoring network to prepare it for greater defense responsibilities. These include detection of illegal transmitters, location of lost aircraft and participation in control of radio signals for air defense purposes.

The house recently cut FCC's budget for the fiscal year 1951-52 by \$575,000, allowing the agency \$6,000,000. However, the Senate has not yet yet acted on the appropriation and efforts will be made to restore the cut.

Meanwhile, Congress completed action on a supplemental appropriation bill carrying \$9,533,000 for the "Voice of America." This was all that was allowed of a presidential request for an emergency fund of \$97,500,000 to start immediate construction of a network of high-power radio stations to ring the iron curtain. Congress refused the request because of dissatisfaction with plans for the installation. The amount appropriated is to complete work on projects previously authorized.

Key staff appointments to the new broadcast bureau of the FCC, to which all broadcast personnel of the agency will be transferred June 4, may be announced this week. Curtis B. Plummer, Commission chief engineer, was recently named head of the bureau.

With Harry Plotkin, assistant general counsel in charge of broadcasting, having withdrawn his name for consideration as assistant chief, it is expected that assistant general counsel Joseph Kintner will get the post. Plotkin, it is understood, will stay on for the time being in the general counsel's office.

Web Sale Bally No ABC Biz Deterrent

ABC, snapping back from the sales lull that becalmed it during the 10 hectic days when its own purchase by Columbia was under negotiation, has wrapped up two new AM contracts and one in television.

Although network didn't confirm the fact, it's known that General Mills and Sylvania Electric have both bought packages on the web. General Foods, via Young & Rubicam agency, is picking up the first quarter hour of Don McNeill's "Breakfast Club," which had been dropped by General Mills.

Sylvania is buying a half-hour to start in the fall, on Sundays at 3 p.m. Show is Samm Kaye's "Sunday Serenade." Agency is Roy Durstine.

Video purchase is "Space Patrol," which Ralston Purina will book on 33 ABC-TV outlets starting June 9. Show, a Mike Moser package, will be aired Saturdays at 6:30 p.m. It will be filmed in Hollywood and fed to 27 stations on the coaxial cable from Chicago.

"Patrol" is the second Ralston buy on ABC-TV this year. Two months ago the cereal outfit picked up "Your Pet Parade," aired Sundays. Agency is Gardner.

Block Drug Nixes 'Flash'; Seen Bowing Out of Radio

Block Drug Co., which backed "Quick as a Flash" on ABC, has cancelled out. Last broadcast for the strip which the maker of Ammi-dent toothpaste booked on Tuesday and Thursday, 11:30-11:55 a.m., will be June 13.

Block, which also bankrolls "Danger" on CBS-TV, is reportedly exiting radio. Agency is Cecil & Presbury.

Lee Estate Shrinkage

Los Angeles, May 22.

Estate of the late Thomas S. Lee, including the Don Lee TV and radio properties, has shrunk by \$4,636,774 through taxes and expenses, it was disclosed by Public Administrator Ben H. Brown in Probate Court.

Original figure was \$12,726,944. Federal taxes alone amounted to approximately \$4,500,000.

Leighton WSNY Award Disputed By FCC Counsel

Washington, May 22.

Charging that Winslow P. Leighton, president of Western Gateway Broadcasting Corp., operators of WSNY, Schenectady, violated a "fiduciary relationship" which existed between Leighton and his former partner, George R. Nelson, previously the station's vice president and general manager, FCC general counsel Benedict P. Cottone took exception to the recent findings of FCC examiner James Cunningham, which confirmed Leighton's control and ownership of the station.

Cottone in his exception declared that there was a mutual trust between Leighton and Nelson, and although there was no written agreement relating to control of the licensee, a gentlemen's agreement existed in which both controlled the station operationally and in ownership. Cottone cited the fact that in February 1948, when Nelson took a Florida vacation, Leighton assured Nelson that he would look after Nelson's interests, and during that time acquired sufficient stock to control the station and thereupon released Nelson from his post of general manager.

Cottone stated that there had existed between Leighton and Nelson an association which required fair dealings, known as a fiduciary relationship, which involved an obligation by both to maintain joint and equal ownership and control. Cottone found a violation of the fiduciary relationship when Leighton bought out a controlling stock interest in the names of various members of his family. "By doing so, Leighton engaged in conduct which disqualifies him to be an officer, director or stockholder in the licensee.

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CBS Plans Taking Tape Recorder to B'way Legit Hits for Summer Series

New documentary radio series designed to encompass the backstage atmosphere of all branches of show business is being lined up by CBS for launching this summer. Titled "Backstage," the show will follow the format of taping and recording various events, which was inaugurated for news programs this season by "Hear It Now." It may replace "Hear It" for the summer in the Friday night 9 to 10 period.

As planned by CBS program manager Lester Gottlieb, the tape recorders would be taken into Broadway legit theatres to pick up brief highlights of various click shows. It could also include clips from the sound track of hit films, all of which would be edited and compiled into an hour-long, once-weekly presentation. Bill Leonard, whose "This Is New York" is now aired across-the-board on WCBS, the web's key N.Y. outlet, would emcee.

RWG has requested members of the Authors League of America to withhold lyrics of Broadway musicals from Thesaurus in event of a strike. ALA council has already okayed a walkout.

SOAPERS SEEN IN TROUBLE

The soap opera is in trouble. For the first time in more than a decade, the daytime serial sponsors on radio are becoming jittery. With millions of dollars invested in valuable daytime network franchises, they're frankly disturbed over the steady decline in audience. Latest Nielsen figures, for example, show that most afternoon programming, based on sets in use, is off from three to four points, which would represent a decline in excess of 1,000,000 listeners per show.

Over the past few months the networks, sponsors and agencies have been obliged to revise their thinking as to daytime radio's immunity from TV intrusions. For years it was generally anticipated that the average hausfrau would still prefer to "listen while she works," rather than invite the additional necessity of remaining glued to a TV receiver.

Things haven't worked out that way, however. Daytime video's appeal continues on the ascendancy, with some stanzas, such as Kate Smith's NBC hour, matching some of the more enviable nighttime ratings.

Afternoon radio audience decline apparently has the Procter & Gamble boys in a dither: already, P & G spends more than \$12,000,000 a year on daytime network programming and has a lot at stake.

Real tipoff came last week when the agency on its "Pepper Young's Family" show called a meeting with NBC execs, to kick around the whole problem of what can be done to counteract the loss in audience.

Station Reps Seek New Director as Flanagan Resigns Due to Health

National Assn. of Radio-Television Station Representatives is seeking a replacement for Tom Flanagan, managing director of the organization since its inception in 1947, who has resigned because of ill health. Flanagan, who has been ill since last fall, is recuperating at Saranac Lake, N.Y., but will be unable to resume the post of active head of the rep outfit.

Replacement for Flanagan, whom the NARTSR membership kudos, for his work in promoting national spot business, is expected to be announced at the quarterly membership meeting June 15. Meanwhile, a number of spot radio promotion projects are being lined up by the promotion-public relations committee for the new topper to work on.

Rep organization last week endorsed the objectives of Broadcast Advertising Bureau and directed presxy Robert Meeker to appoint a special committee to meet with Paul Morency, chairman of the new network affiliates committee, to evolve a formula for cooperation in combating further intrusions on radio's price structure.

NARTSR committee will comprise Meeker, Joseph Weed, head of Weed & Co. and NARTSR director, and Wells J. Barnett, Jr., the reps' promotion-publicity chairman and sales development manager of John Blair & Co.

WRITERS GUILD SET TO PICKET RCA THESAURUS

Radio Writers Guild has completed plans for picketing RCA Thesaurus at three Gotham buildings. Strike against the record library may be called any time after June 2. Negotiations broke off after the union demanded salary parity for four Thesaurus scripters with writers employed by NBC, another RCA subsidiary.

RWG has requested members of the Authors League of America to withhold lyrics of Broadway musicals from Thesaurus in event of a strike. ALA council has already okayed a walkout.

Affiliates Set Forth Aims With Declaration of Interdependence'

Ben Gimbel Kudosed

Philadelphia, May 22.

City Business Club here has presented Benedict Gimbel, Jr., president of WIP, an award for the station's all-out coverage of the Keauver Senate Crime Probe hearings.

WIP cancelled many hours of commercials to carry the hearings.

Old AM Relieables Set for CBS Duty As Summer Subs

Number of CBS house packages, which have done yeoman work in the past by being rushed in to fill program voids whenever necessary, will again be pressed into service this year as summer replacements.

Lineup includes such shows as "Romance," "Escape," "Pursuit," "Capitol Cloakroom" and "Yours Truly, Johnny Dollar," all of which have been aired sporadically on the web. CBS, in addition, is preempting several new packages during the summer months and will also revive emphasis on dance band remotes by slotting a late-evening half-hour show cross-the-board featuring the top dance combos.

Web still has three holes to fill in its Sunday lineup, with decisions still pending on what programs will replace "Amos 'n Andy" (7:30 to 8), Horace Heidt show (9:30 to 10) and "Carnation Hour" (10 to 10:30). Definitely set to go are a show featuring Desi Arnaz and his orch. which subs for "Our Miss Brooks" in the 6:30 to 7 slot; Guy Lombardo show, to be sponsored by American Tobacco as replacement for Jack Benny from 7 to 7:30; Mario Lanza, bankrolled by Coca-Cola as sub for Edgar Bergen, 8 to 8:30; "Philip Marlowe" taking over for the cancelled Red Skelton show, 8:30 to 9, and "Broadway's My Beat," subbing for "Meet Corliss Archer" from 9 to 9:30.

New Barry Gray show replaces "Beulah." Jack Smith and "Club 15" in the 7 to 7:45 p.m. cross-the-board slot, with Larry Leiser expected to sub for Edward R. Murrow from 7:45 to 8. "Hollywood Star Playhouse" remains from 8 to 8:30 Mondays and "Talent Scouts" stays in the following half-hour, with Herb Shriner subbing for Arthur Godfrey. Rest of the Monday night lineup has "Romance" in for half of "Lux Theatre," "Meet Millie," new show starring Audrey Totter, subbing for "Meet Corliss Archer" from 9 to 9:30.

New Barry Gray show replaces "Beulah." Jack Smith and "Club 15" in the 7 to 7:45 p.m. cross-the-board slot, with Larry Leiser expected to sub for Edward R. Murrow from 7:45 to 8. "Hollywood Star Playhouse" remains from 8 to 8:30 Mondays and "Talent Scouts" stays in the following half-hour, with Herb Shriner subbing for Arthur Godfrey. Rest of the Monday night lineup has "Romance" in for half of "Lux Theatre," "Meet Millie," new show starring Audrey Totter, subbing

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Ettinger Wins \$6,250 In Plagiarism Suit Vs. CBS; Plans to Appeal Decision

Jury in N.Y. Supreme Court last week awarded Don Ettinger damages of \$6,250 in his case against CBS. Ettinger had sought \$250,000 on charges that the Colgate-sponsored "Our Miss Brooks" show was taken from an audition script he wrote prior to the series going on the air. Ettinger's attorney announced the decision will be appealed with respect to the judge's limitation on amount of damages.

Judge Felix C. Benvenuto told the jury it could only consider the first broadcast of the series, and that the maximum damages it could award was \$6,250. After 90 minutes of deliberation, jurors found that Columbia had broadcast Ettinger's script and voted for a \$6,250 award.

Joseph Calderon, of Bergerman & Sourich, represented Ettinger. CBS legal eagle was former Judge Samuel Rosenman.

Now that the AM network rate cut has become a fait accompli, a drive to hold the line has been launched under the aegis of the Affiliates Committee — a group which was catapulted into existence at the National Assn. of Radio & Television Broadcasters' convention in Chicago after the CMS announcement of its rate slash.

Affiliates Committee, meeting in New York last week, mapped a hard-slugging drive to stem the anti-radio tide, and kicked off with letters to Assn. of National Advertisers members, presidents of the four networks and to all network outlets.

Letter to the ANA said that radio had been "negligent in" not raising rates through the years to keep pace with the increased impact of our medium. We know it to be so effective that we took knowledge of its efficiency for granted. We were overconfident. We didn't raise our rate with increased costs of operation and with expansion, as all other media did."

Pitch declared that "radio is the only medium to which 85% of the homes in America subscribe," and stressed that it is still growing. Last year, it cited, 14,000,000 new radios were sold.

Affiliates, in a "declaration of interdependence," said that advertisers "don't want to put us out of business" because radio "does such a tremendous job of moving merchandise to you."

In its letter to the web prefixes, the committee said: "There is a widespread feeling on the part of some affiliates that some major radio networks no longer have a vital interest in AM radio," which was a slap at those chains who have video broadcasting and/or set-manufacturing adjuncts. It added re-set for the rate cuts.

The stations voiced strong support for Broadcast Advertising Bureau. They told the networks the latter's "failure to strongly support BAB is also extremely hard to understand." In its letter to other affiliates, the committee also urged backing for BAB, "to accomplish the research and promotion job so sorely needed to prove the true worth of radio."

Affiliates Committee, of which Paul W. Morency (WTIC, Hartford) is chairman, has already gotten backing from some 300 outlets and has received pledges of \$13,000 for its operations. Aim is not to duplicate

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Pres. Truman's 7 Yrs. for Coy

Washington, May 22. FCC Chairman Wayne Coy was nominated today (Tues.) by President Truman for a seven-year term on the Commission. His present term expires June 30.

A routine hearing by the Senate Interstate Commerce Committee may be held on the nomination, and the question may come up at the regular committee hearing tomorrow (Wed.). Coy has been chairman of the Commission for three and a half years, and had been appointed to fill the term of former chairman Charles R. Denny, who resigned for an NBC vice-chairship.

ABC's 150% 1st Quarter Gains Reflect TV Spurt

Reflecting its improved situation in television earnings, ABC's net overall income for the first quarter of 1951 was 120% better than its net for the same period last year, although radio billings are down.

Web's income for the first three months was \$222,000, equal to 13 cents per share on 1,639,017 shares of outstanding \$1 par common stock. For the same quarter of 1950, the net was \$93,000, or five cents a share.

AGAIN THE NATION'S MOST HONORED

For the second time in four years Chicago's WBBM has won the coveted George Foster Peabody Award for "conspicuous service in radio broadcasting."

Thus, WBBM has the unique distinction of being the only station ever to win more than once Radio's highest recognition for the performance of "outstanding public service" to the community.

"Chicago's Showmanship Station" also has won First Award (Classification II) from the Institute for Education by Radio-Television of Ohio State University for programming "dealing with personal and social problems."

Both awards were made for WBBM's socially-significant documentary series, THE QUIET ANSWER, which probed into inter-racial relations in Chicago.

This series was created and produced by the same WBBM Showmanship which was responsible for 1947's Peabody Award winner, REPORT UNCENSORED—the same WBBM Showmanship which for a quarter of a century has made WBBM known throughout the industry as *the nation's most honored station*.



ALWAYS

CHICAGO'S MOST SPONSORED

Last year—for the 25th consecutive year—the nation's leading advertisers placed more advertising on WBBM than on *any other* Chicago radio station. And with good reason. They know that the same Showmanship which has made WBBM the nation's most honored station makes WBBM Chicago's most sales-effective station.

. . . Showmanship that has won for WBBM a 1950 average Pulse rating higher than the ratings of the second and third Chicago radio stations *combined*.

. . . Showmanship that has won for WBBM these awards for "outstanding achievement in advertising" in the 1951 Chicago Federated Advertising Club Awards Competition:

Best local Chicago radio program—PATRICK O'RILEY SHOW

Best Chicago-originated network radio program—CLOUD NINE
(plus a special feature program award to THE QUIET ANSWER)

Whether moving people to social action or moving them to buy your product, you'll find the station for the job is *the nation's most honored station—Chicago's most sponsored station . . .*

WBBM 50,000 watts
Chicago's Showmanship Station
Represented by Radio Sales
Columbia Owned



DU MONT'S BERLE-TEXACO FLIRTATION MAY SPARK TV COST REAPPRAISALS

By BOB STAHL

Possible clampdown on skyrocketing television program costs is expected to result directly from DuMont's near-successful bid last week to snare Milton Berle's "Texaco Star Theatre" from NBC-TV for next season.

Fact that the deal almost went through, with NBC's agreement to match DuMont's entire bid the only thing that saved the show from moving, is seen as creating other important ramifications for the industry. Chief among these is the fact that DuMont has served notice that it will henceforth be staging forays against the top-rated shows of all networks in order to build up its own programming—and that its lower rate card, bigger discount structure and ability to write off a share of production costs gives it a good chance to succeed.

In order to keep the Texaco show intact for next season, it's been learned, NBC prez Joseph H. McConnell personally stepped into the negotiations and agreed to match DuMont's bid. While NBC will not cut its rates to match DuMont's time charges, it guarantees Texaco a long-range, exclusive franchise on the Tuesday night at 8 period, considered extremely important because of the growing scarcity of Class A time availabilities in TV.

NBC reportedly agreed also to absorb up to \$750,000 per year of the show's program cost, which had been part of the DuMont offer—and that's where the red light may be posted for mounting production costs. In order to save that money, NBC is expected to reappraise its entire production facilities to determine where it can trim corners. Savings it may thus effect for the Texaco show will undoubtedly be passed onto other advertisers, most of whom have been complaining, not only to NBC but to all webs, over what they claim are illogical and unrealistic charges. With DuMont now scouting the field to see where it will strike next, the other

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WOR's 'Television Square' Set for Jan. 1 Completion; Station Giving Up Leases

WOR-TV, N. Y., will give up its leases on the New Amsterdam Roof Theatre and the studio it is renting in ABC's Television Centre when it takes over its new "Television Square," construction of which started last week and which is scheduled for completion around Jan. 1, 1952.

Two-story structure, which will occupy almost the entire square block between 67th and 68th streets, between Broadway and Columbus Avenue, is the first building in Gotham to be constructed exclusively for TV production. It will house three studios, each with 4,000-6,000 square feet of space and 35' feet high; five rehearsal rooms; a set storage space which will permit trucks to enter and unload off-the-street.

Largest studio will have a balcony seating 299 persons, who will not have to go across the production floor. Grouped with each studio will be a rehearsal hall, announcer's booth, sponsor's room and control room. Under each of the rooms, echo chambers are being constructed to provide echo sound effects.

Based on the growing use of film in video, WOR engineering v.p. Jack R. Poppele has included eight film-cutting and editing rooms, two reviewing rooms, two special editing rooms and a projection room with six projectors—three each for 16m and 35m film—and two projectors for slides and photos.

Building also will include four "star" dressing rooms, lockers, makeup and dressing rooms for talent, locker rooms for engineers and musicians, and script consultation rooms. Building will be completely air-conditioned. Disk for micro-wave connection with the station's transmitter tower across the Hudson River at North Bergen, N. J., will be installed. Building will also be connected to the transmitter by coaxial cable.

1,200-Mile TV Reception

Minneapolis, May 22. As the result of extraordinary conditions created by one of the largest sun spots ever observed, freak TV reception in the Twin Cities area over the weekend found set owners able to get stations from 200 to 1,200 miles away. Pictures, however, faded in and out.

The sun spot, interfering with radio, wire and cable communications, caused severe magnetic disturbances, giving rise to northern lights and sporadic layers in the ionosphere. The last caused TV signal reflections from distant stations.

'Jury, Tune' Axed In DuMont Shuffle

DuMont, rounding out plans for its summer schedule, set five new shows this week and cancelled four currently on the air. In doing so the web reportedly dumped some programming staffers off its payroll and also revealed that it's shuttering its Ambassador theatre, N. Y., for several weeks. A tier move, according to the web, is being taken to complete wiring on the studio theatre's two new-type control rooms, one for video and the other for audio.

Programs getting the axe are "Once Upon a Tune" and "Famous Jury Trials," both live shows, and the filmed "Documentary Theatre" and "Story Theatre." New programs stress the web's current emphasis on hyping its newsroom operation. "Washington Report," with Tris Coffin as moderator, preemed last night (Tues.) in the 7:45 to 8 period and is to be aired at that time each Tuesday and Friday henceforth. Newsreel, "The Week in Review," moves into the 9 to 9:30 p.m. Friday slot, starting this week (23).

Other new programs include "Down They Go," a quiz show originating from WGN-TV, Chicago, which takes over the Wednesday night 9 to 9:30 period starting next week (30) and "Happiness Exchange," featuring "Big Joe" Rosenfeld and his wife, Dorothy, which takes over the Thursday night 11 to 11:30 period the following evening. Fifth show, Jacqueline Susann's "Open Door," preemed May 14.

LOUGHREN TO MIKE PHILLY BOXING SERIES

Philadelphia, May 22. For the second straight year, former world's light-heavyweight champion Tommy Loughren will be at the microphone for a series of 18 weekly boxing programs, which WFIL-TV will present in cooperation with the Police Athletic League.

The PAL tournament bouts, which start Friday (25), will feature some of the best amateur ring talent in the area, and will be televised every Friday evening from 9:30 p.m. until conclusion.

The weekly telecasts will originate from the Philadelphia Naval Base. Loughren will comment on the bouts between rounds and conduct interviews with sports figures and other guests during intermissions.

Doodles Weaver to N.Y. To Prep NBC-TV Series

Comedian Doodles Weaver flew into N. Y. from Hawaii over the weekend to work out plans for his new Saturday night program on NBC-TV, which is slated to preem June 9. Comic is huddling with Freddy Fox, who'll script the series, and Mort Werner, who is to produce.

Program, to be aired from 10 to 10:30, is summer replacement for the final half-hour of "Your Show of Shows." Lehn & Fink has already pact-ed to spon-or the first 15 minutes of the package.



BUDDY ROGERS

"The hottest TV property around." —Radio Daily.
RADIO—"Buddy Rogers Show"—Monday thru Friday, 3 p.m. WOR-Manual.
TELEVISION—"Cavalcade of Bands"—Tuesdays 9 to 10 p.m. DuMont Network. "Buddy Rogers Show"—Monday thru Friday, 12:30 P.M. WOR-TV Channel 9.
Management
Gainesborough Associates, Inc.—N. Y.
Mail Boyd—Hollywood

Chi Ad Libs Pay For Video Talent Pending WSB Rule

Chicago, May 22. Although details for a local code covering video performers were worked out early in March between Television Authority and the four Chi tele stations, final implementation of the pact remains up in the air pending a ruling from the U. S. Wage Stabilization Board on the new wage structure.

New code has been formally signed by all four stations but because of the necessity of securing a WSB okay on the boosted pay scales some complicated payroll systems have been devised during the interim. At the two o. & o. stations — WNBQ (NBC) and WENR-TV (ABC) — local show talent is receiving the full code scale because the pay hikes under the new pact figures out to slightly less than the allowable 10% figure. WSB approval of the contracts at these two stations is considered a mere formality.

However, at indies WGN-TV and WBKB where the TVA code boosts wages more than 10% over previous scales thereby requiring a specific WSB ruling, the problem is not so simple. At WGN-TV performers, in most cases, are being paid the pre-contract fees with the station holding in escrow the balance due them under the new pact, pending WSB action.

Situation at WBKB is given a slightly different twist. There the station is paying its talent the old scale plus the permitted 10% hike with the remainder held in escrow until the wage board acts.

Meanwhile, the TVA national office is trying to prod the WSB into early action and national execs are fairly optimistic on getting an official okay on the local pacts in Chi and Los Angeles which were negotiated after the government put the 10% lid on pay increases. TVA execs are arguing that the local codes are "virgin contracts" in a new industry and should be excluded from the wage freeze.

WFIA-TV 'Know Your City'

Dallas, May 22. "Know Your City" is the title of a weekly series of TV shows being telecast on WFIA-TV each Thursday.

Each week the outlet's remote unit sets up in some locale and uses the cameras on what make it tick.

Second Guessing

Even though the proposed shift of the Milton Berle show from NBC-TV to DuMont next fall is now a dead issue, video industry types are still speculating as to how NBC would have programmed the Tuesday night at 8 slot opposite Berle next season if the deal had gone through. It's generally conceded that a tougher programming problem would never have faced a TV network.

Since DuMont's bid for Berle covered only the 1951-'52 season, the Texaco show would return to NBC the following year. Thus, if NBC tossed an ultra-strong program opposite the show on Tuesday nights for next year in an attempt to nip Berle on DuMont, it might have killed off part of the comedian's popularity, which would have hurt him when he returned to NBC. By the same token, it's considered unlikely that NBC would have bowed to Berle's superior draw, as some of the other networks have done in the past, by merely programming some low-budgeted public service shows or feature film oddities opposite him.

For a while, Sylvester L. (Pat) Weaver and his NBC program boys were faced with an alltime toughie.

Strong Battle Looming on Set-Aside; Sen. Benton Decries Trade 'Pressure'

Washington, May 22.

Prospects of a real battle with the FCC over the proposed set-aside of TV channels for education, are becoming more and more evident. In preparation for the forthcoming allocations hearings in July, the National Assn. of Radio-Television Broadcasters last week called for representation of all 107 TV stations at a closed "shirt-sleeve" session here June 22 to appraise the medium's contribution to public service programs. Invitations went out Friday (18) following a meeting in New York of the NARTB program standards committee to discuss criticism of video.

Networks Cool To 'Television City'

"Television City" idea outlined to the networks and local N. Y. stations last week by Mayor Vincent R. Impellitteri has been received unenthusiastically so far by the webs. While they declined to be quoted, network spokesmen indicated that they disliked the idea for competitive reasons. It was recalled in this respect that Commander Mortimer Loewi, DuMont network chief, had suggested a similar plan to the other webs several years ago, but abandoned it when his competitors nixed the proposal.

Webs, while voicing appreciation that the city is interested in retaining N. Y. as video's program origination center, also pointed out that opening of network facilities to the Coast at the end of this year may see a number of their top programs moving to Hollywood. As a result, they claimed, while they are still hard-pressed for sufficient studio space in N. Y., they can make no concrete plans for any proposal as ambitious as the creation of a "TV City" until their programming operations are more complete.

City's idea was disclosed with the submission to the Mayor of a report from a special three-man committee. Group submitted 18 possible sites outside Manhattan, including racetracks, golf courses, part of Idlewild airport and educational institutions. Nine of the sites are in Queens, four in the Bronx, two in Brooklyn and Nassau county (on Long Island) and one on Staten Island.

30G GIFT TO U. OF P. TO TELEVISE SURGERY

Philadelphia, May 22. Anonymous donors have given \$30,000 to the University of Pennsylvania to buy equipment for televising surgical operations.

The gift came from a group described as friends of Dr. I. S. Ravidin, professor of surgery in the university's school of medicine and chairman of the Harrison Department of Surgical Research. Dr. Ravidin is also a Brigadier General in the U. S. Army.

The gift will be used to buy color TV apparatus which will eventually be installed in operating rooms now under construction. Dr. Ravidin said the installation would mark the first instance on record in which color TV has been purchased to develop a teaching program in a medical school.

The university pioneered in the use of color TV as an adjunct to the medical education two years ago, at the 1949 annual convention of the American Medical Association, in Atlantic City.

Salt Lake City Stations Ask FCC for Revisions On Channel Allocations

Salt Lake City, May 22.

Two local radio stations are appealing to the FCC for a revision of the channel allocations for this area made last April. Utah Broadcasting & Television Co., operators of KUTA, local ABC outlet, and Salt Lake City Broadcasting Co., Inc., operators of KALL, Mutual outlet, have asked for the return of Channel 2 to the Salt Lake valley.

As things stand now, only ultra high frequency channels will be available for new outlets, and both stations are afraid of getting into UHF in a market just about saturated with TV receivers, that won't pick up the new channels without adapters.

In presenting their cases to the FCC, both KUTA and KALL, acting independently, have asked for about the same revisions. They want Channel 2 made available, and also ask that Channel 7, reserved for educational TV, be used for commercial telecasting if there are no takers on a sustaining basis.

Both stations have submitted plans that would shuffle the very high frequency allotments made by the FCC for small cities in the state. According to Frank Carman, speaking for KUTA, and George C. Hatch, head of KALL, their changes would result in outlying areas getting their own channels, without taking any from Salt Lake.

Hearings on the appeals are slated to be held in July. Utah Broadcasting is represented by Pearson and Ball, Washington attorneys, and McNary and Wrathall, engineers. Salt Lake Broadcasting has retained Haley, McKenna and Wilkinson on the legal end, and Dr. Frank Kear for engineering problems.

UNION CUT SNARLS PIX FOR TV

DuMont, Justifying Raiding Plan, Blames FCC 'Monopoly Fostering'

DuMont execs, who are now staging a fight with the FCC over new television frequency allocations, claim the advantages to the industry which may result from their raiding of other networks points up the necessity for a truly competitive system of three or more networks. FCC's proposed allocations plan, it's charged, would continue to favor only two webs by restricting some of the key market areas to only one or two stations.

Such a system, according to DuMont, would in itself prohibit any competitive moves such as that web's attempted grab of Milton Berle's "Texaco Star Theatre" from NBC. Trimming of TV's high production costs is expected to result directly from DuMont's raid (see separate story). With only two networks in the business, DuMont claims, those two would be in the driver's seat and could force advertisers and agencies to pay whatever costs they instituted.

DuMont bases its charges against the FCC on the belief that the Commission, in attempting to provide video service for small communities which might not be able to sustain a TV station, is overlooking the all-important matter of population concentration. Thus, DuMont claims that the FCC proposed allocations will foster network and market monopolies, while its own proposal makes feasible a full competitive multi-network operation. According to DuMont, its plan makes 655 VHF assignments in 375 cities, as against the FCC's proposed 557 assignments in 342 cities.

Web detailed its allocation proposals last week with the unveiling of an electric demonstrator, which depicts graphically via colored lights on a large map of the U. S., the difference in the two plans. Web expects to use the demonstrator at the upcoming allocations hearings before the FCC, as well as carting it around to various cities in an attempt to get industry-wide backing for its proposal.

YESTERDAY, TODAY AND TOMORROW
With Earl Godwin, Less Pearson, Elmer Peterson, Paul Hoffman, others
Producer: Joseph Meyers
Writer: Paul Cunningham
30 Mins.; Sun., 10:30 p.m.
Sustaining
NBC, from N. Y.

This is an interesting program whose purpose—at least judged from the opening session Sunday (20)—isn't too clear. Until it gains point, it won't rate stature. Professed aim is to contrast the problems of the past with those of today, and then offer a viewpoint on the future. Each week's program, too, has a theme. First airer's theme was the prospect of peace. Theme wasn't stressed by any continuity between the various segments of the program, only being brought out at the end in the interview with Ford Foundation director Paul Hoffman; rest had no bearing on it. And as for the contrast being problems of the past and present, there seemed little of a tie last Sunday.

Program started off with newscaster Leon Pearson presenting two disks: excerpts from the "Cross of Gold" speech of William Jennings Bryan, discussing a domestic monetary policy (free silver); William Howard Taft, on a sense of humor, and William McKinley on the Panama Canal. Then Earl Godwin discussed some present-day issues, bringing in a diked excerpt of President Truman disengaging on assuming responsibility, and Bernard Baruch talking about military insufficiency. If there is parallel between past and present in these scattered items, they weren't pointed out plainly enough (if at all) to the listeners. The program continued its hodge-podge character, after a relatively lengthy Hoffman talk on familiar topics like the Korean situation and maintenance of peace, with a windup prayer by Clarence E. Pickett.

Program missed its point, but it was interesting nevertheless from a curiosity standpoint, in giving the Bryan-Taft-McKinley excerpts at least. All the subject matter was timely, important and crucial. If producer can pull the strands together, he may have a newsworthy program.

SOMETHING TO CROW ABOUT
With Jerry Katz
Producer-director: Katz
30 Mins.; Mon.-thru-Fri., 9:30 p.m.
CHANTICLEER CAFE
WDAS, Phila.

Billing himself as "the little man with the thin idea," Jerry Katz, local pressagent, airs this gab and disk segment from the Chanticleer niter. Show has the regular format with interviews of guest personalities and phone calls. Spieler is generally so occupied with his own and others' chatter that he gets time for about one platter a night. He isn't overloaded with phone calls, either, depending more on the ad lib stuff in the cafe.

There's the customary flock of celebrities, entertainers from other clubs, people with pitches, etc. But Katz's main dish is guests whose only claim to fame is the fact that they've had five minutes on his show: An insurance salesman who had been trying unsuccessfully for months to sell Katz a policy; a bootblack with a message for the youth of America; a popcorn peddler on the status of the films. Screen actress Florence Marly appeared on the show and took part in a drama, in which her dialog was limited to one word answers.

A nightly feature is the Katz newsreel of the air, "unconfirmed authentic news." He did one entire show, perched along with three girl interview subjects on the back of a Trenton strong-man. Katz's program is novelty in the local wax-works. Its tone is casual and sometimes by a slight stress he works in a blue note or two. Uninhibited and given to milking an idea, Katz would benefit by a little less Henry Morgan and a little more pattern. He probably could achieve this effect by working in a couple more platters, which would give time for editing, stock-taking and make the spiel seem less like more of the same. Program has drawn attention and been a sight click at the cafe from the start, and present plans are to enlarge the half-hour segment as soon as time becomes available.

Gagh.

Norwalk — WNLK, Radio Norwalk, announces the appointment of the William G. Rambeau Co. as national representatives. Station recently changed hands, controlling interest passing to three long-time radio men, David W. Jefferies of Washington, D. C., Michael J. Cuneen of Bradford, Pa., and Joseph V. Lentini of Buffalo, N. Y.

RUSH CREEK FOLLIES

With Louise Massey, Ruth Warwick, Rex Allen, others; Hiram Higsby, m.c.; David Andrews, announcer
Producer: John Gordon
Writer: Higsby
50 Mins.; Sat., 7:30 p.m.
KMBC, Kansas City

As climax of a week of special events inaugurating its new large quarters, KMBC returned its veteran hillbilly and western show to live presentation with a two-hour session Saturday (19). First half-hour went to CBS as a sustainer and was dedicated to Arthur Church, station proxy, with last half-hour being broadcast locally for new sponsors, McCall Service Stations and Forum Cafeterias.

"Follies" is first of the station's several talent shows to be staged in the new 2,610-seat TV Playhouse, and in line with special emphasis on the week's proceedings regular cast was enlarged with guests Louise Massey, Ruth Warwick and Rex Allen. Regulars included Hiram Higsby, lately returned to KMBC for the "Follies" and "Dinner Bell Roundup" assignments, Texas Rangers, Colorado Pete, Jed Starkey, Tune Chasers Tiny Tillman, Millie and Sue and Harry Jenks.

Now in its 13th season, "Follies" is firmly established as a favorite with Midland listeners. While it's on the air every Saturday, it hasn't recently had a live audience, awaiting completion of the new facilities. Word that it was back on stage was enough to pack house, with overflow getting a demand performance after the first session.

As listener fare, show easily came up to its long-established standards, with a good deal more for both listeners and viewers in the lineup of imported players. Latter shone, while regulars delivered in their reliable fashion. "Follies" continues to be one of the better get-togethers on hoedown and western musical flavorings. Quin.

NATIONAL DEFENSE WEEK

With James Cagney, J. Carroll Naish, Jeff Chandler, Dick Haymes, Robert Stack, Eddie Firestone, Gen. Omar Bradley. Producer-director-writer: Dwight Hauser; Dick Mulcahy, ass't. Music: Buzz Adlam
30 Mins.; Sat. (19), 10:30 p.m.
ABC, from Hollywood

ABC's salute to Armed Forces Day (19) combined a trio of dramatic sketches with song and speeches that added up to an entertaining half-hour one shot. While not a sock gianza, the airer had some good pic headliners and some okay material. James Cagney, who served as emcee, held the show together nicely with a staccato delivery that kept script's melodramatics at a minimum. The playlets presented were all too brief and never got into the heart of the matter. However, Jeff Chandler in a Revolutionary War sketch, J. Carroll Naish in a bit about John Phillip Sousa, and Robert Stack as an unknown soldier in Korea, brought each of the miniature dramas to life. Dick Haymes delivered the new American Legion tune, "All American Rainbow," with zest and Gen. Omar Bradley head of the Joint Chiefs of Staff, led off the session with a brief tribute to the civilian soldiers of America.

Show moved along smoothly and the musical backing offered by ABC's Hollywood Staff Orchestra under the direction of Buzz Adlam was effective.

YOU NAME IT, WE PLAY IT

With Bill Phillips, Bob Campcharo
2 Hrs.; Mon.-thru-Fri., 5 p.m.
WABY, Albany

All-request show is credited with a loyal audience, many of whom appear to be teenagers. Coming on the air at the end of the N. Y. Yankee broadcasts, Bill Phillips and Bob Campcharo announce tunes and read dedications for an approximate two-hour stretch. A limit of one card per day from a listener is announced. The messages often tend to be sentimental, adolescent and personal; the signatures occasionally are of the gag variety.

Use of two voices is presumably to break monotony, but the pattern has disadvantages. One is the inclination to talk too long or kid too much. Another is to let down. Phillips, who originally aired a half-hour supper "Window Shopping" feature of requested selections, has a strong, clear, pleasing voice, marred by a mechanical note. Campcharo owns a booming set of pipes; he would do well to correct tonal flatness and an uneven, throwaway delivery. Phillips takes time out for a well-delivered 15-minute news roundup.

Commercials for local establishments are competently handled. Phone calls for money giveaways, on answering with WABY call letters, are included.

OPERATION RED!

With Guy Wallace, Joe Michaels, Tom Brophy, Fran Klein, Marilyn Arms, others; Joel Crager, narrator
Producer: Lou Frankel
Director: Irving Robbins
Writer: Jules Bergman
30 Mins.; Mon. (21), 9 p.m.
Sustaining
WFDR (FM), New York

This FM indie, which has a total staff of only 16, used a cast of 10, plus a sound man, on this documentary stanza about what would happen to New York City in the dread event of an atomic attack. It was a pretentious effort for so small an operation and showed the results of careful planning and production.

"Operation Red," gave a graphic picture of the procedures that would be followed from the yellow-alert warning, through the red-alert signal and the grave work which would have to be done to care immediately for the crippled, wounded, burned and shocked victims. It worked in the message that volunteers are needed to staff the various civil defense echelons. Overall theme was that it's ludicrous to think "it won't happen here, because it can and it may."

General effect was one of realism, achieved by recordings at control and filter posts, with naturalistic sound effects. Story was unfolded largely through the persons of a typical post of air raid warden.

Final third of the airer was devoted to a talk by WFDR news editor Joe Michaels, who gave a summary of the current civil defense situation and underlined the pitch for additional volunteers.

Bril.

MUSICAL MENU

With George Leighton
30 Mins.; Sun.-thru-Sat., 11:30 p.m.
WHITE TOWER RESTAURANTS
WKWQ, Albany

New and old tunes, with a strong garnishing of advertising messages, are served on this seven-nights-a-weeker, aired under the sponsorship of a chain restaurant company. George Leighton, second deejay to spin the records and spel the talks, features a bouncing, hearty style. He gives the impression of alertness and interest, although the ebullience sometimes sounds a bit forced.

Recently, numerous spinners with choral groups working or backing a soloist have been played or here. It may be a question whether these are best for late-evening radio, and whether a number like "Old Soldiers Never Die" is ideal for a closer. Copy, underlining the merits of hamburgers and coffee, is persistent but persuasive. It could be thinned. Supplementing the live plugs are catchy transcribed "Whitey" jingles by a female rhythm-type singer, Jaco.

Radio Followup

Sherman Billingsley beamed with extraordinary pride at the verve that Irving Berlin gave his "Stork Club" CBS-TV show Thursday night. The sleek, well-cast custom-made that make for the atmosphere of this plush bistro did a community sing that sparked the Fatima-sponsored 15 minutes into perhaps its brightest segment to date.

Flanked by Elin (Mrs.) Berlin and Irving Hoffman, quondam p.a. and tradepaper columnist, Billingsley bounced just the right questions at Berlin, and the songwriter, with an innate showmanship which he has evidenced more than once before, led the community sings with "Hate to Get Up in the Morning," "Alexander's Ragtime Band" and "God Bless America," which latter he described as "closest to my heart."

Mrs. Berlin admitted she's partial to "Always," because "it was my wedding present" (the copyright of this particular song was actually ceded by Berlin to his wife many years ago). A good device for the Fatima plug this time was the cigaret girl doing the closeup of the trademark, etc., which may prove to be the best technique yet. Above all, in the Berlin-Billingsley relationship, there was a naturalness on the part of the songsmith which was infectious in that the rest of the room, along with the boniface, appeared more relaxed than ever. The customers did the natural thing—eyes right at the No. 1 table, and when the camera panned to pick up the Naval officers and the fashionable customers they seemed to be deporting themselves in a much less self-conscious manner than is sometimes evidenced in these nitery atmospheres, where there is an ever-awareness that one or another camera may focus on one.

Louisville — WHAS farm program director, Frank Cooley, and his assistant Don Davis, received a citation of "First Award in Farm Programming Competition in the United States and Canada." Award was made by the American Exhibition of Educational Radio Programs, at their 15th annual meeting now an account exec at KSTP, Minneapolis, in town last week.

From the Production Centres

IN NEW YORK CITY . . .

Kari Landt, formerly with the Landt Trio, and Michael Danly, have joined the George R. Nelson agency, Schenectady . . . Alvin Dunn, radio trade reporter, switches in near future to press department of Crowell-Collier, under Abe Schechter.

Announcer Frank Knight, marking 15 years with Longines' "Symphonette," will be feted at an after-show party by the sponsor on Sunday (27). Janet Waldo, Sam Edwards and director Helen Mack of CBS' "Meet Corliss Archer" guested at the Granger, Wash., Cherry Festival last week . . . WMGM music director Joel Herron does a pop concert with Jane Froman in Columbus, Mo., June 2 . . . Jack Lazar, ex-WOR and WQXR, signed as summer relief announcer at WINS . . . CBS talks director Helen Slousat gabbed to Atlanta Rotary Club on Monday (21) . . . Joan Conboy, secretary to ABC production manager Leonard Blair, leaving the web . . . Hartley Samuels exits as WFDR sales manager to join WOR . . . Morris Novik in Chicago to attend AFL executive board meeting . . . Frank Edwards' Mutual broadcasts originating from Chi through Saturday (26) . . . Anita Anton joins "Front Page Farrell" . . . Don Russell, DuMont announcer, shopping to buy a small Connecticut AM station . . . Muriel Mandell, expecting a child this summer, resigning as WMGM publicity writer . . . Ed Gardner, producer-star of "Duffy's Tavern," got a deadpan mention, minus billing, in an item on legit actress Shirley Booth, in the "Talk of the Town" section of the New Yorker mag. Piece mentioned Miss Booth was "once married to Edward F. Gardner, a television-and-radio actor and producer" . . . Commodore Productions veepie Shirley Thomas in Gotham with two femme daytime airters . . . Ozzie and Harriet Nelson's ABC stanza was renewed by H. J. Heinz Co., and returns Sept. 28 after summer hiatus . . . Peter Donald bowing out of "Share the Wealth" quizzer, will host three cruises on S.S. Queen of Bermuda with Philco execs . . . Aline and Peter ("Bobby Benson" scripter) Dixon celebrate 23rd wedding anni today (Wed.) . . . Lowell Thomas kudosed with antique coffee pot by British Travel Assn.

Richard Seff into "Armstrong Theatre" Saturday (26) . . . WINS' Charlie Stark voted a "best dressed man in radio" at Men's Fashion Pageant in Atlantic City . . . Paul Benson, Mutual's assistant research director, checked out for Benton & Bowles agency . . . Henry Foster moves up into Benson's spot . . . Chesapeake Co. will mark 10th annual "Dr. Christian" awards with a supper party today (Wed.) at the Savoy Plaza Hotel. \$2,000 prize goes to Fred McWhorter, a Kansas City insurance man . . . MBS research topper Dick Puff elected N. Y. state vice-president of Junior Chamber of Commerce . . . Bradley Barker and Linda Carlton-Reid added to "Lorenzo Jones" . . . Colleen Ward new to "Young Widder Brown."

IN HOLLYWOOD . . .

Hal Bock, who recently left NBC after 17 years, joined Foladare-Greer publicity outfit as consultant to supplement his other activities

Les Mitchel heading for London to transcribe 30 half-hour dramatic shows with Orson Welles based on the "Harry Lime" character in "Third Man." Virginia Cooke is writing the first eight scripts. Shows will be sold open-ended both in this country and Europe . . . Soon as Jack Benny gets official approval from Washington he'll assemble a troupe to entertain GI's in Korea this summer. Irving Fein, his press agent, had a close call last week when he was rushed to the hospital for an emergency appendectomy. His life was saved only by continuous transfusions . . . NBC pulled Frank Worth's orchestra of 11 from the sustainer, "You Can't Take It With You," after one broadcast and substituted library music. It's in line with the net's summer retrenchment policy . . . Olivia de Havilland didn't like the script given her for broadcast of "Snake Pit" on Screen Directors Playhouse and demanded another. In one fell swoop she was both refused and cancelled . . . NBC had Scrappy Lambert put together "Luck of O'Leary" for auditioning and possible summer run to sample its TV potential. Arthur Shields plays the name role . . . Thompson agency moves out of Hollywood to the Wilshire district first of the year, combining its operation with the downtown office . . . Frank Samuels moves over to the William Morris agency June 15, meanwhile breaking in his acting successor, Dick Moore . . . CBS is discussing a disk jock show with Lum and Abner, to be located in the Pine Ridge Jot 'Em Down More . . . Bob Garred's newscast is being spread to Denver, the first time ABC ventured that far afield with a Hollywood reporter . . . Jack Mosman, Blow account exec on Philip Morris, is trying to get Phil Rapp's mind off his hoses while he's preparing scripts for "The Bickersons," which he also produces-directs. Rapp owns a stable of hayburners and Hollywood Park track just opened a long meet . . . Dick Bellamy, press head for Benton & Bowles, passing a pair of weeks here . . . Bobby Lee and Jerry Lawrence are writing originals for the summer "Railroad Hour." They also have a pair of stage shows, which they are hopeful of better success than their "Look Ma, I'm Dancing" . . . NBC veep John West told Manie Sacks he (West) "never wants to return east"; loves California, has a house in the Valley, etc. While here, RCA's Sacks huddled Dinah Shore and Mario Lanza among other Victor artists.

IN CHICAGO . . .

Rudi Neubauer shifts from the Chi NBC radio network sales staff to the spot sales crew . . . Broadcast Advertising Bureau prez Bill Ryan here this week to address the Chicago Radio Management Club . . . WBBM news topper Julian Bentley launches news strip next Monday (28) on CBS in the 2:30 to 3 p.m. CDT spot for Realemon . . . Mutual commentators Frank Edwards and Cecil Brown airing their shows from web's Windy City studios this week . . . Dexter Co., home appliances account, has shifted to Chi office of Dancer-Fitzgerald-Sample ad agency . . . Chi NBC news director Bill Ray named chairman of National Assn. of Radio News Directors' committee on Freedom of Information in Radio and Television . . . WGN general manager Frank Schreiber hospitalized for surgery . . . J. T. Dalton has been named manager of Zenith's North Jersey distrib setup.

• Carroll Marts, Mutual's Chi chief, in N. Y. for conferences with web toppers . . . Richard Faulkner is new member of WMAQ's sales crew

Harry Mackley back at his desk at Schwimmer & Scott agency after a week's hospitalization . . . Victor Borge coped the Chicago Musical College's annual "Award of Achievement" for his work in interesting youngsters in longhair music . . . WBBM gabber George Watson off on a two-week Wisconsin fishing junket . . . Gloria Wilson joins WMAQ-WNBQ ad-promotion staff as a junior writer . . . Latest Pulse gives WBBM eight of the top 10 local shows, with Julian Bentley's noontime news leading the list . . . Dave Moore, ex-WBBM publicity chief now an account exec at KSTP, Minneapolis, in town last week.

Louisville — WHAS farm program director, Frank Cooley, and his assistant Don Davis, received a citation of "First Award in Farm Programming Competition in the United States and Canada." Award was made by the American Exhibition of Educational Radio Programs, at their 15th annual meeting now an account exec at KSTP, Minneapolis, in town last week.

Detroit—WJBK's Ed McKenzie, known as disk jockey Jack the Bellboy, for the second consecutive year has started a drive to raise funds for a Memorial Day gift to hospitalized war veterans. His goal this year is \$15,000. Last year his "Living Memorial to the Forgotten Men" raised \$12,000.

Tele Follow-Up Comment

Dean Martin and Jerry Lewis did it again on NBC-TV's "Comedy Hour" Sunday night (20), topping it possible their previous joyful sessions on the series. Already a show biz phenomenon on the basis of their current SHO stint at the Copacabana, N. Y. nitery, the zany comedians demonstrated once more that video is as much their cake as nitery. They paced virtually the entire production at breakneck speed and, if the studio audience is indicative of home viewers' reaction, there must have been an epidemic of laughing sickness on the co-ax.

If any criticism is due, it's that the team should be careful of too often repetition of their favorite routines. That skit in which Lewis leads the orch while Martin sings had just a shade less lustre than this stanza than previously, simply because it's been seen too often in the past. Balance of the show, though, was standout. Comics teed off as usual with a zany entrance, this time as judges of a bathing beauty contest, and then piled on the laughs with an imaginative skit on hospital life (with Martin as the doctor and Lewis as an orderly) and one in which Martin, as a rich gentleman, almost lost his fiancee through Lewis' antics as a valet. Surprise spotting of Eddie Cantor backstage for a silent gag also paid off with laughs. They mound the show with their now-standard "rehearsed" ad libbin' in a nitery setting for more slapstick and more yucks.

Due proved again in the valet sketch their ability to capitalize on production snafus. They lost the payoff prop in the skit, a turkey wishbone, for a time but ad libbed their way to more yucks. Martin, in between the comedy, registered with two solo tunes. Dance team of Fosse and Niles, in a repeat booking on the show, scored with a fast-paced number and Jane Morgan pleased with a French tune. Ernie Gluckman's production and direction were standout and TV director Kingman T. Moore helped generate the show's pace with his fine camera supervision.

Jack Benny's third TV try had some moments which indicated he was coming into his own in that medium, but overall effect was a few notches below complete acceptance. Sunday's (20) show over CBS points up the difficulty in transferring purely radio situations to tele. Most of the writing was based on the comic's radio exploits, some of which were aired in AM. It gave the viewer the feeling that he'd been through all this previously.

This illusion was heightened by the fact that Benny used a pair of personalities who are steadies on his radio airer. Mary (Mrs. R.) Livingstone made her TV debut in a role that was too small to indicate her video potential but what she did was OK. She also looked well. Rochester has previously worked with Benny on screen and that rasp-voiced comic further heightened that familiar feeling.

It was a carefully planned and well-produced show, despite the fact that Benny was cut off before he was through. The major sets, those of Benny's home and the hillcrest golf course, were effective. There were a minimum of flubs and the script was good—for radio.

A surprisingly facile performer was golf-champ Ben Hogan, who recited his lines well. Hogan seemed relaxed before the cameras and his comedy contribution in the scene in which Benny attempts to teach him the proper swing were well done. Another good contribution was by Bob Crosby who did a single song and chimed in with comedy.

There was not enough contrast in the script. Benny only waxed inane in a mild way. Unblown laugh was Crosby's flub of one line reading which Benny handled well, as was the case also with Miss Livingstone.

For a lesser comic, it would have been a good show, but viewers have a right to expect something unusual from this top-Nicelsened comic. In this respect, the show was disappointing.

Jimmy Durante wound his first season in video on NBC-TV's "Four Star Revue" Wednesday (16) with a sock finish in which he was partnered with Eddie Cantor. These closing moments of the show, starting with Cantor's "Axie the Taxi" hitching onto a Motorola commercial in a hark, had sparkle and provided a real treat for the viewer. Cantor's droll carbon of Durante's struttaway and

singing, and the latter's mimicry of Cantor's bouncing vocalizing of "If You Knew Susie," were both high spots. Then there was the Cantor-Durante-Eddie Jackson teaming up which, similarly, had terrific appeal. The warm friendship that exists between the two comedians was projected in a way that not only had sentimental overtones but top entertainment values.

Fred Allen's spot was not as effective. Durante obviously wanted to provide a sound vehicle for Allen's droll brand of comedy. The bit in which Allen and Durante kept switching shirts in an Astor hotel room amused. Following number, in which Allen played a TV gabber working in an overdose of commercials as he interviewed Durante, had some good lines spoofing sponsors' plugs, but it was overlong.

Overall, this Durante telecast still added up to good fare. Durante, looking tops, was socks kidding with the cameras and dolly-handlers, disappearing on the descending stage, letting the audience know (through an aside) that a commercial was coming "and this is what pays the bills." He put over the travel bureau skit with Abe Vigoda, including the "mountain climbing" on tables and getting seasick on a seesaw.

As usual, there was plenty of cheesecake and dancing surrounding the Schenck. Particularly pleasing was a Balinese number, which included some exotic twirling and deft clowning, as Durante's impishly nibbling grapes from one gal's costume, quipping "I'd have indigestion before I reached her lips." Of Durante's regular troupe, Jack Roth did a nice comic bit drumming out a message, African style, and pianist Jules Buffano abetted in the background of the Club Durante nitery scene. Al Norman was clicko guesting in a rubbers novelty dance.

At one point, when Durante was loading a musket, he bobbed a line and ad libbed "the hell with it," but his fast recovery with a puckish, contrite expression brought a yank from the audience.

Production by producer-director Joseph H. Santley, as per usual, was lavish and smoothly handled. The web apparently is willing to shell out coin for a good gag, as that unique menagerie backdrop wherein all the animals affect kingsize proportions, a la Durante.

"House of Seven Gables," Nathaniel Hawthorne's classic tale, was given an excellent presentation, on Robert Montgomery's "Lucky Strike Theatre" Monday (21) via NBC-TV. With Gene Lockhart and his daughter, June, teaming for the first time in a video show to top the east, Montgomery and his production crew made the Hawthorne story as suspenseful and eerie as any of the modern whodunits and supernatural programs on TV. Fact that they retained much of the original Hawthorne dialog gave the show considerably more flavor and literate atmosphere.

Lockhart pere registered with an exceptionally strong performance as the greedy Col. Geoffrey Pynecheon, last of the ill-fated family to fall under the ancient curse. But it was his daughter who carried most of the show, turning in a top job as the young Phoebe whose faith finally broke the spell. Leslie Nielsen scored with a moody characterization of Holgrave and Helen Carver made for a standout Henzibah. Richard Purdy, as Clifford, and Daniel Reed, as Uncle Venner, rounded out the cast with equally good performances. Full credit is also due Irving Gaynor Neiman for his adaptation.

Montgomery and his director, Norman Felton, pointed all their production trappings at generating the dark mood of the story and achieved the desired effect. Settings by Syrja captured the atmosphere of the house excellently and the harpsichord music, culled from the NBC record library, fit in neatly with the tale, serving something as the zither in the recent "Third Man" film. Montgomery bridged the acts expertly by stepping onto the set to narrate between the plugs for Lucky Strike. Latter, incidentally, were sufficiently subdued so as not to be intrusive.

NBC-TV's "Philco Television Playhouse" on Sunday (20) offered "Justice and Mr. Pleznik," an at-times appealing and in spots pedestrian vehicle. Script by Thomas Phipps, from a story by Arthur Hornman, dealt with a new (Continued on page 42)

NEW YORK, NEW YORK
With Art Ford, guest
Director: Jack F. A. Flynn
20 Mins.; Thurs., 8:30 p.m.
PARTICIPATING
WPIX, N. Y.

"New York, New York," a new half-hour panel show emceed by Art Ford, debuted on WPIX, N. Y., Thurs. (17) on the premise that it's designed to "make Gothamites more familiar with the city they live in." That's a practical goal to aim at. However, the marksmanship was poor on the opener principally due to the ineptness of most of the panel members.

Guests included Arthur Kleiner, a pianist; publicists Virginia Wickes and Eddie Jaffe, a cab driver and a restaurateur. After routine introductions, Ford observed that "they represent N. Y. by their very diversity." In the course of the session, film trailers of Columbia's "The Matting Season" and United Artists' "The Scarf" were run off.

Although both Col and UA probably paid to have the trailers screened, Ford and Jaffe later interjected comments to disprove the claims of the celluloid puffs. The publicist said "Season" was very funny but none-laughed at a pre-view he attended. Concerning "The Scarf," he added that it "must have slipped" to judge by the reviews. Ford deadpanned, "as you can tell, the motion picture company thinks they have the finest film 'Scarf' ever made."

Seldom at loss for words, Ford was a glib emcee and kept things moving despite an occasional road-block from an inarticulate panelite, Kleiner, who pounds the piano for the Museum of Modern Art's silent film screenings, obliged with a nostalgic demonstration for one of the program's few highpoints.

"New York, New York" obviously has plenty of possibilities. But most of 'em were muffed on the preem. More literate guests would speed the stanza's pacing. Also it would be better to concentrate upon two or three little known phases of the city rather than tossing too much before the camera as was done on the preem. Gilb.

TELE-KID TEST
With Dan McCullough, Bruce Elliot
Director: Jerry Friedman
20 Mins.; Mon.-thru-Fri., 5:30 p.m.
WOR-TV, from New York

This cross-the-board entry aimed at young viewers and their parents shapes up as a mild half hour series that is different in only a few respects from the run-of-the-mill quiz stanzas. The difference lies in the format that puts an age limit (eight years) on the studio and telephone contestants, broadcasts both ends of the telephone conversation and flashes a photo of the phone contestant on the screen. Aside from these minor innovations, it's just another quiz show that devotes too much time plugging the manufacturers who have donated the prizes.

On the preem (21) the two-way phone apparatus wasn't in operation but it was promised to be in working order by the next show. Bruce Elliot, who handled the phone calls, had an easier job than Dan McCullough who worked with the kids in the audience. These youngsters seemed bewildered by the whole thing and their discomfort, despite McCullough's genial manner, was often embarrassing.

Show is slowly paced and camera movement was awkward.

TEXAS TRAVELOG
With Steve Wilhelm, Bob Dundas,
Jr., Mickey Murphy
Director: Steve Wilhelm
15 Mins.; Fri., 8:15 p.m.
GRAND PRIZE BEER
WOAI-TV, San Antonio

For the first time, the historical educational and scenic spots of Texas have been recorded on film especially for TV and are being telecast on each of the four Texas outlets. When the film has completed its circuit it will be made available for filming to civic clubs and other similar type organizations which will also pay for the upkeep of the film and bring additional good will to the sponsors.

The film depicts the scenic beauty, historic spots, community celebrations, sports events and agricultural life of the city, town or area being spotted on the film.

Series is the first especially made for television of this type in the state and geographically shows both native Texans and visitors just what makes Texas tick.

Series is being filmed and edited by John Quizley of the staff of WBAP-TV, Fort Worth, and is directed by Steve Wilhelm. Both are doing a nice job in the TV pix and are both entertaining and instructional and may also be used in schools in study of Texas history and social studies.

Series marks the return of Wilhelm to the airwaves. He has been (Continued on page 41)

HAL SAWYER VIEWS HOLLYWOOD
With Sawyer, guest
Producer: Bill Harding
Director: Dik Darley
30 Mins.; Sat., 11:30 a.m.
Sustaining

WJZ-TV, N. Y.

"Hollywood is made up of nice people and is a town like anywhere else," according to Hal Sawyer, who emcees a half-hour show based on the film capital's doings for ABC-TV. Unfortunately, on a kinescope caught on WJZ-TV, N. Y., Saturday (19), he didn't follow through with his opening pitch.

Viewers anticipated a behind-the-scenes peek at stars' homelife and touches that probably would show that Main St. in some measure has the same qualities as Sunset Blvd. Instead, Sawyer trotted out Ilene Woods (the voice of "Cinderella") to croon a couple tunes on what appeared to be film clips. He also dished up two other musical bits.

Saving grace of "Hal Sawyer Views Hollywood" was a highly interesting sequence in the closing minutes which revealed how a film feature is made. Example had Margaret Sheridan and Ken Tobey, stars of RKO's "The Thing," read some lines from a cold script. For comparison, the finished product was run off after the same scene had received the benefit of Christian Nyby's direction along with studio technicians' polish. Gilb.

PRINCE GEORGE REVUE
With Ted Lawrence, emcee; Ross Leonard, Lynn Andrews, Jan Raye trio
Producer-director: Sid Robins
15 Mins.; Mon., 10:45 p.m.
PRINCE GEORGE HOTEL
WOR-TV, N. Y.

Minimum of credit that can be handed out for this show belongs to the WOR-TV salesman who wrapped up Manhattan's Prince George Hotel as sponsor. While it would be expected that the hotel would want to pitch at transient trade, WOR-TV is a strictly local operation, reaching mostly viewers who live permanently in N. Y. As a result, any new customers generated for the Prince George will come from the station's fringe area of reception.

Show itself, which preempted Monday night (21), is an amateurish vaudeville layout of the type which the networks dumped off their lineups four and five years ago. Obviously brought in on a low budget, the production was at a minimum, as evidenced by such trifles as keeping the guitar player's amplifying box in full view of the cameras. Ted Lawrence made a good emcee but the supporting talent, including singers Ross Leonard, Lynn Andrews and the Jan Raye trio were no more than adequate, as was the camera direction by Sid Robins, who also packages the show.

Commercials involved poorly-edited film clips of the hotel lobby and rooms. Robins also injected the tired idea of a "mystery melody," which viewers can identify to win prizes. It was obviously intended to draw mail for the program.

LOCKER ROOM
With Jack Brickhouse, Marty Hogan
Producer-director: Don Cook
15 Mins.; Wed., 7 p.m.
AMERICAN VITAMIN ASSOC.
WGN-TV, Chicago
(Continues)

This rather strained sports session gets by mainly on the strength of sportscaster Jack Brickhouse's local following. Although the format doesn't display the gabber to best advantage, on show caught (16) he succeeded in overcoming most of the handicaps in the slightly awkward layout.

Show is laid out in a simulated locker room, with Brickhouse and Marty Hogan interviewing sports figures. On this stanza, duo quizzed two Chicago Cubs players who had starred in the afternoon game against the Brooklyn Dodgers. Ballplayers were required to do a bit of thespis—which obviously wasn't their best suit—as they opened the show presenting what they had just finished their post-game dressing. Quartet then sat down on a locker room bench for their gab session, which added up to little but probably was enough to satisfy the Cub fans—many of whom are apparently more excited by the players' profiles than their ballbating averages.

Session included a telephone quiz, with Brickhouse handling the single call in his usual friendly fashion. Commercials were given an okay treatment by Hogan. Gilb.

STAGE ENTRANCE
With Earl Wilson, guest
Producer: Ted Hammerstein
Director: Dick Sandwick
15 Mins.; Wed., 7:45 p.m.
Sustaining

Dumont, from New York

Earl Wilson, N. Y. Post columnist, has a fast-moving interview stanza in "Stage Entrance." Show gets away from the stiff quality of some tête-à-tête programs by originating backstage at Dumont's Ambassador Theatre, N. Y., with the rigging, switchboard and other theatrical equipment lending to the show biz atmosphere, and incidentally lowering the production nut by eliminating set costs. Video gear is also utilized nicely. On the telecast caught Wednesday (16), for example, NBC-TV's Dagmar (Jenny Lewis) hitched a ride on a camera dolly to meet Wilson.

Miss Lewis acquitted herself well in her chat with the columnist. It was amusing talk, although eschewing the anatomical subject matter that might have been expected. Wilson interviewed Dagmar as though she were a literary figure, with the gal saying she enjoyed "educating" the viewers with her playlets and encyclopedia bits on "Broadway Open House." There was some good show biz angles, with Dagmar pointing up her phenom income bonanza, from the \$75 a week she started with to her present \$500 nightly for the NBC-TV show, plus her own upcoming ABC-TV stanza and those N. Y. Paramount appearances. She also told of her waxing the tune "Mama Will Bark" with Frank Sinatra for Columbia Records.

Comic Jackie Gleason and Wilson traded some quips, with Gleason demonstrating a variety of "takes" and his "glide," and getting Wilson to attempt one. Bebe Shopp, a Miss America winner coincidentally, did "I've Never Been in Love Before," playing the vibes acceptably and putting over the tune in a casual semi-recitative style. However, vibration of the vibes tended to drown out the lyrics.

Wilson handled his interviewing chores nicely, and he's able to secure sock guest lineups. However, his "aren't you Jackie Gleason?" and "as long as you're here why don't we have a chat?" didn't come off. Opening, with the cameras picking up the street scene as Wilson dashes to the theatre, where he was met by stage manager Gordon Ballard, was slick. Not quite so effective was the finale, with the columnist rushing out to continue his nitery rounds. Brill.

IT'S UP TO YOU
With Joan Bennett
Director: Francis Buss
Writer-producer: Josephine Lyons
30 Mins.; Sat., 5:30 p.m.
Sustaining

CBS-TV, New York

This is a grim series. Its purpose is to visualize first aid methods in a possible bombing attack or other defense emergency, and also to spur recruiting of volunteers for the Red Cross first aid course.

Program is given an effective production. Hollywood stars are serving as narrators, with Joan Bennett handling the assignment on the preem Saturday (19). Film clips were introduced, showing the results of a bombing—a woman suffering from shock, a child with a burn, a man hemorrhaging, etc. Following each of the filmed segments, which were graphically lensed, a volunteer silently demonstrated what should be done to care for the victim, with an off-camera narrator describing the procedure. It was done simply, with a summary of the chief points at the end of each section.

Production moved smoothly, although there were a couple of timing slips. Series of 13 telecasts, presented in cooperation with the American Red Cross, will cover situations resulting from atom attack, sabotage, biological warfare, chemical warfare, panic, etc. Brill.

WOODY & VIRGINIA KLOSE SHOW
Producer: James S. Pollak
Director: Leslie Gorall
20 Mins.; Mon. thru Fri., 12 noon
WJZ-TV, New York

This cross-the-board Mr. and Mrs. Klose series adds up as a pleasant halfhour for housewife viewing. The Kloses are engaging personalities and their amiable chit-chat should draw female viewers anxious for a relaxing noontime break.

Although the husband-wife relationship presented is a little too coy, the Kloses don't overdo it and are at their best conducting interviews and general discussions ranging from decoration hints for the nursery to inexpensive weekend trip suggestions.

Show is framed in an attractive living room set and the stanza's intimate flavor is projected by well-paced direction and okay camera work.

Marketing Problems Limit Output Of Sets; May Seen Well Below April

Washington, May 22.

With marketing problems rather than supply of materials limiting production, television manufacturers are now operating at their lowest rate since last July, when turnout was sharply reduced by vacations. Preliminary estimates furnished by the Radio-Television Manufacturers Assn. show output during April at 480,543 sets, compared with 889,368 sets in March and 342,000 sets in April of 1950.

Indication that May production will be considerably below April was shown in preliminary figures by RTMA for the first and second weeks of the current month. These place output at 66,077 sets and 82,224 sets respectively. Unless the turnout is considerably increased, May output will be the lowest since the fall of 1949.

Despite the drop in TV turnout, radio output is continuing at its previous high level, lending support to the industry position that the 25% down payment requirement under Regulation W of the Federal Reserve Board is the major cause of the TV sales slump. Radio output during April totaled 1,347,000 sets, which is considerably higher than the 1950 monthly average. The April rate of production has continued during the first two weeks in May.

Meanwhile, the National Production Authority further reduced its allocations of steel, copper and aluminum to manufacturers of consumer durable goods. The net effect will be to sharply cut the supply of these materials to TV makers after July 1, as compared to last year.

Whether the industry will be able to meet market demands for receivers in the face of these new limitations on materials, will be a major subject of discussion when RTMA holds its 27th annual convention June 4-7 at the Stevens Hotel, Chicago.

Steve Allen Vice Murray On Tap for 'Sing It' As Show's Troubles Mount

In a new attempt to snare a higher rating for its "Sing It A-ain" simulcast, CBS is mulling the possibility of replacing emce: Jan Murray with Steve Allen, new daytime star. Move would be based on mounting signs that the show is in trouble, topped by the fact that Sterling Drugs this week decided to cancel its segment of the Saturday night show after the June 9 broadcast.

Murray was brought into the show last fall as replacement for Dan Seymour, original emcee on the jackpot giveway. That move was made to inject more comedy into the format, but apparently has not paid off. Allen, who's under exclusive contract to CBS, filled in for Murray for a single stanza two weeks ago and reportedly was well received by both the audience and sponsors.

CBS, meanwhile, is also scouting the possibility of building a new half-hour, once-weekly video show around Allen for an evening. Projected show would be in addition to his present cross-the-board, full-hour daytime series on the web.

SCHLITZ DRAMATICS IN SWITCH TO CBS?

Schlitz Brewing, currently sponsoring "Pulitzer Prize Playhouse" on ABC-TV, may move its business to CBS video in the fall. While plans are far from definite, it's reported that Ford may check out its "Ford Theatre" Friday night spot in the fall. If that happens, Schlitz wants to move into the time.

Ford, meanwhile, still has several weeks in which to decide whether it will pick up its option. At the same time, CBS reportedly has a third client ready to step in if Ford cancels. Schlitz, too, is indefinite about whether to return with the "Pulitzer" format in the fall, and is consequently scurrying other potential dramatic series.

LEVER TO RIDE 'FALLS' DURING SUMMER MONTHS

Chicago, May 22.

Lever has put its stamp of approval on the Chicago-styled daytime video serial treatment. Soap company has decided to stay with NBC-TV's Chi-produced daytime strip—"Hawkins Falls"—during the hot weather months, and is giving thought to expanding its spread of the quarter-hour daily "television novel."

When the serial bowed last fall, Lever bought in on the Monday, Wednesday and Friday segments, and subsequently latched onto the Thursday show. Now it looks likely client will add the sustaining Tuesday show for a cross-the-board sponsorship.

"Falls" is produced and directed by Ben Park and scripted by Doug Johnson.

Storer Pulls Out Of Consolidated

Detroit, May 22.

The Fort Industry Co. has "withdrawn completely" from efforts to form a cooperative television film organization. It was announced by George B. Storer, president of the company. Storer added that his organization would announce later a revised plan for accomplishing "the announced purpose of Consolidated Television Broadcasters, Inc."

Storer, who had been the prime mover in efforts to form the cooperative television film organization, issued the following statement:

"Due to certain developments not known at the time the announcement was made of the formation of Consolidated Television Broadcasters, Inc., The Fort Industry Co. has withdrawn completely from this particular enterprise. This action has been taken because of corporate complications discovered after a more detailed study of the project and all of its ramifications."

"While the Fort Industry Co. has severed all connection with Consolidated Television Broadcasters, Inc., we feel that basically the objective contemplated by this organization, namely, the supplying of high quality film programs for television use, is thoroughly sound and, furthermore, is essential for television station program requirements."

"Consequently, Fort Industry will, as soon as possible, evolve a revised plan for accomplishing the announced purpose of Consolidated Television Broadcasters, Inc., and will have a plan of organization to discuss with interested television station operators within the near future."

'Bob and Kay's' Bigtime Chi Payoff on WENR-TV

Chicago, May 22.

Patience is paying dividends at WENR-TV as a result of a recent spurt of participation purchases on the "Bob and Kay" show. When the morning show, which celebrates its first anniversary next month, bowed last year it represented the Chi ABC outlet's boldest venture into sunlight programming.

Strip, featuring Bob Murphy and Kay Westfall, was given a daily two-hour spread for its chatter and record format. For several months, however, only an occasional spot graced the 10 hours of weekly beamings. But since the first of the year after building up a loyal letter-writing audience the show has picked up steady bank-rolling momentum. Now it's the backbone of WENR-TV's daytime billings.

"Bob and Kay" currently is fetching nearly \$6,000 weekly. Show is carrying an average of 50 spots each week, with some 20 different advertisers represented. Most of the participations are national accounts, according to Roy McLaughlin, WENR-TV sales chief. Spots on the show are pegged at \$125.

WTVN, COLUMBUS, GETS SPECIAL FIRE BD. AWARD

Columbus, May 22.

WTVN, the Edward Lamb owned and operated TV station here, has received a special television gold medal award for outstanding public service for its program "Camera on Prevention," weekly show presented in co-operation with the Columbus Fire Dept.

Award was made by the National Board of Fire Underwriters and was the only kudo given to a television station in a list that included newspapers and radio stations. Specifically, the gold plaque was received for a mock fire staged in downtown Columbus last summer, which WTVN televised.

Jack'ville Fights FCC Plan to Take Channel Back

Washington, May 22.

The city of Jacksonville, which is fighting in court to recover a TV channel taken away from it by the FCC for stalling on construction, has more to worry about. The Commission proposes to remove from Jacksonville the channel it had applied for.

Presented with a motion by WJAX, operated by the city, to stay the Commission from deleting Channel 2 from Jacksonville in its revised allocation plan, the U.S. Court of Appeals of the D.C. Circuit last week decided it better hold the matter in abeyance until it hears arguments next month on the case originally brought before it. This is the WJAX appeal of the Commission's cancellation of its permit.

The Court felt it could decide the case before the Commission's final allocation plan is adopted and that there were two possibilities that the question would be "moot." One would be if WJAX lost its appeal. The other would be if Channel 2 were to be retained in the final allocations.

It was indicated, however, that if WJAX were to win out in court, the Commission would provide the city of Jacksonville with another channel in the VHF band.

Judge Harold Stephens indicated from the bench he felt that a licensee or permittee is entitled to a formal hearing by the Commission, in addition to participation in a rule-making proceeding, before his channel can be shifted.

WJAX was denied an extension of its construction permit by the Commission last summer on grounds the city had failed to order equipment and take necessary steps to raise money for the station after getting its authorization. The permit had been issued in August, 1948, and an application for an additional six months to complete construction was made in March, 1949.

In a brief filed with the court, the Commission claimed it properly denied an extension to WJAX "since the undisputed evidence showed that the city of Jacksonville did not proceed with due diligence in the construction of its proposed TV station and was not prevented from completing construction . . . by causes not under [its] control."

The Commission case was argued by Richard Solomon, acting assistant general counsel in charge of litigation. WJAX was represented by Robert L. Irwin of the firm of Dow, Lohnes and Albertson.

Allen to Garroway

Chicago, May 22.

Fred Allen, whose surprise appearance on the Dave Garroway NBC-TV show last fall was rated as one of his best tele shots to date, is returning to the scene of the earlier triumph.

Comic guests on the "Garroway at Large" stanza again this Sunday night (27).

Dallas—A new series of programs being televised on WFAA-TV each Thursday and features local talent and will be known as "FAA-TV's Opus Two." Listing vocalists Terry Lea and Johnny Mack with Gloria Yates, vocalist-piano-arranger, and Hugh Waddill, organist.

Camel 'Caravan' Seen Out-Puffing

Chesterfield's Como, Says Videodex

(Fifth in a series comparing qualitative rating aspects of two television programs broadcast directly opposite each other and so competing directly for the same audience. Data is compiled by Videodex, indie rating service. This week compares NBC's "Camel News Caravan" and CBS' "Perry Como Show." Next will deal with CBS' "Celebrity Time" and NBC's "Garroway at Large.")

UTP'S 'CHIMPS' SET FOR 5-CITY SPREAD

Hollywood, May 22.

United Television Programs has set deals with television stations in five markets for "The Chimps," series of 15-minute vidfims being produced by Bing Crosby Enterprises. In the first week of selling, UTP pacted with stations in St. Louis, Milwaukee, Chicago, Los Angeles and San Francisco, all of which are expected to sell the pix locally.

On the basis of the success in selling the package, BCE, which had 13 stanzas ready for lensing, gunned another 13 for shooting immediately afterwards. Film production outfit also gave the go-ahead to production of the first 13 "Cry of the City" series, which is also to be distributed by UTP. Frank Evans, western sales chief of the distrib outfit, meanwhile, left over the weekend for a swing around the Coast to pitch both series to western stations.

NBC Sun. Bonanza Expands to 11 P.M.

NBC, which has already earmarked a \$250,000 talent and production television display for Saturday and Sunday evenings next season, plans to expand that figure still further by opening up the 10:30 to 11 Sunday night slot for a top-budgeted network program. Time is currently held by local stations, and is filled in N. Y. by the Bill Stern-Candy Jones show from the Columbian Room of the Hotel Astor.

While plans are still tentative, the web claims to have received several orders from advertisers for the late Sunday night slot.

Choice of a program to go in there will depend on which bankroller gets the nod. NBC will follow its usual course of selling the time to whichever sponsor put in the first bid but plans to make certain the advertiser is willing to pay for a show strong enough to round out its weekend lineup. Fact that the web is in a position to pick and choose among eager advertisers points up the overflow sponsor situation which it is already facing for next season.

Camel cigarettes, incidentally, has not yet decided whether it wants to bankroll NBC's "Four Star Revue" on Saturday nights next fall. Move of "Four Star" from its current Wednesday night airing into Saturdays at 8 to replace the "Jack Carter Show" will be the first part of that \$250,000 weekend outlay. Camel has an option on the full hour but it has not been determined whether it will give up the time to another advertiser if it balks at underwriting the costly "Four Star."

(Continued on page 42)

Scripter Contract Talks Moving Along; Money Angle Dodged Thus Far

Negotiations between the Authors League's National Television Committee and the networks and advertising agencies on a TV scripters' contract have been going well, and agreement has been reached on several points. However, the vital question of money and some other touchy subjects haven't been covered as yet.

Important question on which agreement has been generally achieved is the principle of a writer owning what he contributes to a program. It was originally thought that the negotiations might cover leasing of books, plays and other literary material for one-time adaptation on video, but talks have come to the conclusion that such terms can't be stated under a collective bargaining deal. They're considered too much a matter of individual cases.

A sponsor's right to exclusive use of a script, it's reported, will be based on the show's use. Idea is that a bankroller can't buy a script and then sit on it indefinitely.

Employer and League reps have been meeting twice a week since the first of the year. Talks first started last fall, when they were less frequent.

THE PINT PARADE

ENTERTAINMENT WORLD'S DONATION TO THE
RED CROSS BLOOD BANK

+ ALL-STAR SHOW +

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MOVIE STARS

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Television Chatter

New York

Elaine Ellis selected for running part of Andrea Blake, the menace in the love triangle of "Miss Susan" on NBC-TV . . . Lili Darvas playing Marquise in Kraft's "Benjamin Franklin," May 30.

Sarah Churchill, actress-daughter of the former British prime minister and now in Broadway's "Gramercy Ghost," stars in "Sweet Sorrow" on CBS' "Lux Video Theatre" Monday night (28) . . . Donald Curtis is set for a lead role on NBC's "T-Men in Action" tomorrow night (Thurs.) . . . Clerks Leachman has the title role in "Play for Mary" on NBC's "Kraft Theatre" tonight (Wed.). She also preems the Westinghouse summer series on CBS June 18 in a repeat of "Screwball" . . . Mary Patten linked to play a Sunday school teacher on CBS' "Mama" Friday night . . . Wright King set for a lead in an adaptation of "Stolen City" on ABC's "Pulitzer Prize Playhouse" Friday . . . Wyllis Cooper signed to produce and direct a new series of video shows based on the detective-scientist, Luke S. May. Actor Vinton Hayworth will star in the show, being packaged by Richard Wolfe . . . Producer Caroline Burke to Europe when her "Vacation in Wonderland" (NBC) lays off for the summer . . . Last week was something of an unofficial Mary Sinclair week in TV. On Tuesday she was featured in the "Fireside Theatre" series on NBC (filmed on the Coast prior to her inking an exclusive CBS contract). Wednesday she was featured on CBS' "The Web" and the following night she starred in CBS' "Starlight Theatre" . . . Sara Seager (Mrs. Ezra Stone) will appear in the Danny Thomas stanza of NBC's "Four Star Revue" tonight (Wed.). Stone directs the stanza . . . Pat Barrage, 1950's "Miss Rheingold," added to the regular cast of WJZ-TV's "Claire Mann's Glamor Show." . . . Art Ford guests on "Leave It to the Girls" Sunday (27).

Mary Kaye Trio repeat on James Melton's NBC-TV show tomorrow (24) . . . Jack Barry and Dan Esright building a show around the octogenarian quartet which sang on their "Life Begins at 80" . . . CBS TV's Earl Wrightson does a classical recital with the Milwaukee Symphony July 10 . . . René Paul and Mary Alice Moore appear tomorrow (Thurs.) on DuMont's "Ellery Queen" in a story of murder in a tele studio . . . Veterans of Foreign Wars tossing awards to DuMont's "Cavalcade of Bands" and NBC-TV's Ed Herlihy . . . Pat Crowley to play title role in ABC-TV's "Date With Judy" . . . Ray Morgan narrated a UN documentary film for national distribution . . . Mildred Smith, British TV actress, in from London yesterday (Tues.) on the *Le de France* . . . Worthington Miner no longer associated with the Norman and Irving Pictures production of "Mr. I. Magination" (CBS), which

is likely for new sponsorship after Nestle's cancellation. Pincuses are also working on new show.

Hollywood

Glen McCarthy and Robert Paige co-own new Glenn McCarthy Television Co., a subsidiary of Glenn McCarthy Productions. New TV company has filmed a half-hour pilot, "Mr. Maggie Bishop" with Paige and Ruth Warrick toppling cast. Series to follow to be scripted by Hal Kanter . . . KNBH using Tex Williams to m.c. new disk jock show utilizing Snader Telescriptions. New half-hour layout brings KNBH's total air time of the musical films to two hours 35 minutes weekly . . . Billie Burke video show slated for KTTV airing five times a week set to start June 18 . . . Jeannette Rollins signed as member of Stu Wilson's afternoon video show on KTSL . . . Les Anderson, KLAC-TV's cowboy singer, had his Decca option picked up and will cut two new tunes shortly . . . Cliff Stone adds five hours weekly to his KLAC-TV schedule June 4, bowing with an hour long, five-a-week western show with Tennessee Ernie and Bucky Tibus. Show is offered to participating sponsors in quarter-hour segments . . . Dick Moore, newly appointed acting manager of ABC's western division, became a father for the fourth time last Wednesday (16). After three boys, Mrs. Moore presented him with a daughter, Kate . . . Mrs. Joseph Parker, known professionally as Marilyn Mare, video actress, gave birth to a son last Monday (14). Father is producer of the Al Jarvis show . . . Freeman Lusk, TV panel moderator on KLAC-TV, married Ann Stair last week in Las Vegas . . . Mel Williamson, former producer of the Ginn Simmons TV'er, is in the army now. A Lt. Colonel in the Air Force, Mel will set up a TV section in the Air Force Pictorial Service . . . Hal Roach, Jr., shooting first three of new telepix series "Racket Squad" for Philip Morris. Deal marks cigaret maker's first sponsorship of a TV dramatic show . . . Abbott and Costello start work at Roach studio on new video series pair is making for NBC. Deal calls for 22 telepix first year, with Hillary Brooke, Sid Field and Gordon Jones already pacted for series . . . Dusty Walker on KNBH with new puppet show, "Stop at Boney Bills," 15-minute, five-a-week ailer . . . Rene Williams shooting at Goldwyn Studio on three pix in new untitled video series . . . Pete Johnson, formerly with Gaumont British and Gainsborough Studios in England, joined staff at KTTV as assistant to Tom Corradine, station's film director . . . William Bendix, Cass Daley, Diana Shore, George Montgomery, Ruth Hussey, Jean Leslie, Ed Shipot, Diana Lynn, Wendell Niles, Joe Lilly, Johnny Mercer, Barbara Ruick, Nan Grey, Dolores Hope, Jerry Colonna, Bob Crosby, Harry Von Zell, Art Link-

letter and Bill Goodwin top list of stars who will be televised by KTTV Monday (28) as they accept donations in a marathon fund-raising drive for St. Joseph's Children's Hospital . . . Tommy Dorsey planning to talk a video deal when he opens his Casino Gardens June 1. TD cancelled a tour of South America to open his beach dancehall.

Chicago

Burr Tillstrom, creator of NBC's "Kukla, Fran and Ollie," handed the Chicago Actors Club 1951 award as the outstanding Windy City show biz performer . . . Warbler Paula Wray has exited her exclusive WGN-TV pact to freelance . . . Johnny Desmond, in Gotham next week with the Don McNeill ABC gang, guests on Ed Sullivan's "Toast of the Town" on CBS-TV Sunday (27) . . . Chi NBC program chief Art Jacobson vacationing on the Coast . . . Lyn Connally resigns this week as WBKB's tub-thumper. Station is closing down its publicity shop with no replacement planned . . . New Louis G. Cowan package, "Down You Go," quiz show debuting tonight (Wed.) on WGN-TV, gets fed to the DuMont web next week (30) . . . Beatrice Kay makes a return visit to the ABC "Don McNeill TV Club" tonight (Wed.) . . . Thursday night WGN-TV feature film is being bankrolled by Mages Stores.

Nancy Brohm, Francyn Semmons, Boyd Crane, Lucille Lorraine and Russ Reed into NBC's "Hawkins Falls" cast . . . Phil Ruskin resigned last week at WBKB's remote director . . . With McIntosh & Co., realtors, picking up the Friday night show, Tom Duggan hangs up the sold-out marker on his WNBQ evening sports strip . . . WENR-TV's femme commentator Kay Morrow honored with a "Kay Morrow Day" Sunday (27) by East Chicago citizens . . . American Vitamin Associates widens its spread on WGN-TV with a half-hour Friday night muppet-participant . . . Jack Taylor joins WGN-TV as a floor manager . . . Lyn King directing Cliff Norton's quickie strip on WNBQ . . . Claude Kirchner and Frau vacationing in N.Y.

Congressional Medal Of Honor Winners to Tape Stories for K.C. Series

Kansas City, May 22. Exploits which brought the Congressional Medal of Honor to winners will be dramatized in a new 15-minute series of transcriptions to be offered by the Veterans of Foreign Wars as public service programs. Shows will be dramatized accounts of the frays which brought the award and will feature an actual interview with the men whose story is being told at the time.

Series initially will consist of 13 shows, produced by the Russell C. Comer Co. here for fall release. Jon Yost, radio and television director of the agency, currently is on a 10,000 mile junket, gathering firsthand accounts from the winners and recording interviews with each at his home. Gardner Reames, senior account executive for Comer, handles the account.

The Yost tour is expected to take a couple of months. Meanwhile, "Old Shep Show," which he has been doing live here, goes on a transcribed basis until he returns.

KAUFMAN CLOSES CHI AGENCY TO JOIN SNADER

Chicago, May 22. Reuben Kaufman, presxy of Kaufman ad agency, shuttered the agency last week to devote full time to Snader Telescriptions Sales Corp. Kaufman is presxy of the Snader sales firm, set up earlier this year to handle distribution of the TV musical shorts produced on the Coast by Lou Snader.

Bulk of the agency accounts moved with Robert Jackson, ex-Kaufman veep, to the Critchfield agency. Included was the Van Merritt beer billings, which last year totaled \$35,000 in tele expenditures.

E. Jonny Graff, ex-radio and TV veep, remains with the new organization as national sales chief, and Monroe Mendelsohn, ex-copy chief, takes over as sales-service coordinator for Snader.

Seattle — Don MacLeod, former salesman at KOL here, is now commercial manager of KBKW. Aberdeen . . . Mike Wade and Don White are new announcers at KJR.

Inside Stuff—Television

Jaffe agency, radio-television package outfit, has opened an office in N. Y. in line with its expansion into TV. Veepes Paul Radin, who'll head the N. Y. operation, said the agency has a number of new packages lined up for pitching to networks and sponsors, including a half-hour video dramatic series starring film actress Teresa Wright.

Jaffe now packages NBC-TV's "Miss Susan" show, as well as the Humphrey Bogart-Lauren Bacall "Bold Venture" series, which is distributed via transcription by Ziv. Miss Wright's projected video show, to be titled "By-Line," will be filmed on the Coast, with writer Adela Rogers St. John to be featured in the cast. Radin, before joining Jaffe, served 10 years as veep of the Buchanan agency.

American Television Society's monthly luncheon on June 18 at the Hotel Roosevelt, N. Y., will feature Rudolph Halley, former counsel of the Senate Crime Investigating Committee, and a panel of lawyers discussing question of public hearings and trials on television. Turnout of 500-1,000 guests is expected.

RURAL FARM STATION IN OHIO DROPPING FM

Worthington, O., May 22. WRFD, rural station here owned by Peoples Broadcasting Corp., a subsidiary of the Ohio Farm Bureau, last week announced the cancellation of its construction permit for a 50,000 watt FM station. Agricultural-minded station had operated on a 1,000-watt FM transmitter for an interim period of seven months before deciding to call it quits in FM. Request to the FCC for cancellation was granted.

Fred Palmer, station manager, said WRFD quit FM operations about a month ago and would continue for the present on AM broadcasts only. Station is in the midst of a big building program at present, increasing its acreage and erecting buildings to make the radio center into a replica of a New England village.

Morgan Pacts Exclusive With WGN-TV; Includes More Time Out for P.A.'s

Chicago, May 22. Singer-pianist Al Morgan and WGN-TV general manager Frank Schrieber have ironed out terms for a new pact which gives the Chicago Tribune station exclusive video rights for Morgan's services. Official signing for the one-year pact with another year's option awaits Schrieber's return from the sick list.

Under terms of the new contract, which gives singer more leeway in lining up personal appearances, Morgan will continue his Monday night show fed from WGN-TV as a DuMont co-op. Morgan's old WGN-TV pact ran out May 14, and he had decided against a new one because he felt his Chi TV work hampered his p.a. engagements. New deal with WGN-TV gives him an eight-week segment, during which he can put on his weekly tele show from New York while making p. a.'s in that area.

WGN-TV, prior to reaching an agreement with Morgan, had auditioned a new show to go into the Monday night spot, featuring Ernie Simon as emcee and Bill Reinhardt's Jazz Limited band.

Foxhead Beer will continue to bankroll Morgan in Chicago.

Intermountain Web Biz

Up 21% 1st Quarter '51

Salt Lake City, May 22. The five-state Intermountain Network is showing plenty of punch. According to Lynn L. Meyer, v.p. in charge of sales, figures for the first quarter of 1951 show biz for the 27-station web up 21% over the same period in 1950. April billing has jumped a fat 41%, and projected increase for May should hit 18%.

For the first time since 1948, when the net was incorporated, a dividend has been declared. A 20% melon was cut at the last board meet. Prior to 1948, IMN was owned by A. L. Glassman, owner of KLO, Ogden, and the Ogden Standard Examiner.

KYW's Expansion

Philadelphia, May 22. KYW extended its schedule until 2 a. m. daily (excepting Sundays) starting yesterday (21). New schedule adds one hour to the KYW broadcast day, with the sign-on still fixed at 6 a.m.

In announcing the new 20-hour-day schedule, L. R. Rawlins, manager of the 50,000-watt Westinghouse station, said the move was due to increased industrial activity in the area.

'Community Antenna' Aids Isolated Pa. Town to Get Pitt, Johnstown Shows

Pittsburgh, May 22.

Nearby community of Harmarville, which has been prevented by a huge cliff almost 1,000 feet high from receiving WDTV's signals, is the first town in Pennsylvania and only the second in the nation to get a neighborhood TV antenna system. Now, for a fee, the people can use the "community antenna" which has been erected on the top of a 30-foot tower at the crest of the cliff.

A thousand feet of special, low-loss coaxial cable connects a distribution box mounted on one of the homes below to the hill-top antenna, which can pick up signals from Johnstown's WJAC-TV as well as Channel 3 here. For the antenna service, residents are asked to pay \$95, with \$20 of the amount going for maintenance for a year, the rest being charged for the privilege of hooking into the system. An annual fee of \$20 is charged after the first year.

The antenna system, built by the Jerrold Electronics Corp. of Philadelphia and installed by the R. D. Morrow Co., local distributors and contractors for the Jerrold outfit, was financed by the Crawford Electric Co. of Verona, across the river from Harmarville. Only one booster is being used now. It's at the base of the antenna proper.

Before the installation, some of the residents of the community erected antenna of their own on the hilltop in trees, and ran 1,000 feet of twin-lead tape to their sets. The reception was not too satisfactory, however, and when it rained and the lead-in became wet, the picture faded away to nothing.

Cleveland — Charles Hunter, WJW program director since Nov. 1946, is being called up by the Army as a tank company commander June 15 at Camp Polk, La. A member of the WJW staff since April, 1940, Hunter will be succeeded by Bruce MacDonald . . . Virgil Brannon, from Spokane, Wash., is the continuity director at WJW . . . Don Cordray, WERE, will do a series of television shows over WEWS interviewing wives of members of the Cleveland Indians.

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Inside Stuff—Radio

Network radio researchers are twisting A. C. Nielsen on an inconsistency in his policy. Although starting a month ago, Nielsen stopped giving ratings for AM programs where neither the sponsor nor the agency is a subscriber to his service, the TV pocketpiece still gives the data for non-subscribing sponsors and agencies. Radio statisticians ask whether this isn't anti-AM discrimination.

Additionally, they figure that since the networks subscribe they should be able to get the data. Nielsen, however, feels that the nets would pass on the info to their clients.

As a result of attacks by Carlton Fredericks, via his WMGM (N.Y.) nutrition program, the U. S. Food and Drug Administration has issued a seven-page pamphlet explaining its position. WMGM gabber scored the FDA for not permitting white bread enriched with soy flour to be labeled white bread. Government agency received 200 letters from Fredericks' listeners, which prompted the publication.

Shannon Day, a member of American Federation of Radio Artists, has been trying to get back into radio thesping after a period of inactivity. Friday (18) she attended the annual ball of another union, Radio Writers Guild, at the Hotel Plaza, N. Y., where a raffle was being emceed by CBS-TV's Steve Allen, member of Television Authority.

Miss Day won a prize that had been contributed by Betty Mandeville, director of "FBI In Peace and War" and cardholder in Radio-Television Directors Guild. The prize: one acting job on "FBI".

Mfrs. 'Remiss on FM'

Continued from page 29

ranging for a meeting of the FM Committee, the FM Industry "Action" Committee (formed at an open meeting of FM broadcasters held several months ago under NARTB auspices) and the FM Policy Committee of the Radio-Television Manufacturers Assn.

NARTB's survey, covering 123 radio wholesalers in 41 cities in 18 states during the month of April, showed 88% of the areas reporting shipments of FM-AM table model sets from manufacturers inadequate. The study was conducted in cooperation with FM broadcasters in these localities.

A majority of the distributors reported shortages of FM sets from one to six years, with 51 saying they have been unable to meet demands for an average of 14 months. They also reported that demands for FM-AM table models are proportionately greater than for AM only, FM only, FM-AM-phonograph combinations, TV only and TV-FM combos.

NARTB found good prospects ahead for sale of FM sets in many areas, with 29% of distributors estimating their needs for the remainder of the year would be greater than 1950, while 43% expected their requirements would be the same. Approximately 9% indicated their FM set needs will be less than last year.

A majority of distributors reported demand for FM greater in rural than metropolitan areas and

gave as reasons: (1) better reception in rural sections; (2) greater proportion of FM output going into non-TV areas; (3) FM coverage in many small towns beyond range of network programs; (4) operations of state-wide FM networks.

In areas where there was no shortage of FM receivers, distributors attributed the lack of demand to duplication of AM programs on FM stations and comparatively short schedules of some FM broadcasters.

RTMA's FM committee has held two meetings with NARTB on FM problems. It is understood the manufacturers have taken the position that the supply of FM sets is sufficient, but that the problem is one of distribution.

Production of FM and FM-AM sets last year was estimated by RTMA at 1,471,900 and TV sets with FM reception at 756,120 or a total of 2,228,020. Output of FM-AM and TV-PM sets this year has been running substantially higher this year—from 200,000 to 250,000 sets per month.

Sen. Benton

Continued from page 24

it effectively in speeches throughout the country.

NARTB's opposition to the educational reservations aroused Sen. William Benton (D., Conn.), who has introduced a resolution for a Congressional investigation of the impact of TV, to assert on the Senate floor that "the commercial broadcasters have shown that they can exert heavy pressure in Washington."

The Senator, who would like to strengthen the Commission's hand in carrying out the educational set-aside, said he had "high regard" for the FCC and its officials. "Many of them have worked for industry, and many of them will, in the future, work for industry. These men are, moreover, subject to constant and tremendous pressure from the radio and television industries. No comparable support comes to them when they adopt policies other than those which fall into line with the standards fostered by the radio industry."

Sen. Benton said he wanted the educators to be given "time and encouragement" to study the impact of the action taken by the N. Y. State Board of Regents in recommending a \$3,500,000 appropriation for a statewide TV network. When the FCC allocates new channels, he said, "the least that we can ask is that a sufficient number of allocations be held up until the national, state and local educational boards have had time to determine the need and extent of their potential requirements.

"Furthermore, I believe that

time is needed for a new commercial development. It is the development of the so-called subscription method, carrying no advertising, by which the customer pays for the service, instead of the advertiser. Such a system . . . would greatly stimulate the development of educational, informational and public service programs."

While the NARTB prepared for battle, the JCET, fortified by a \$100,000 grant from the Ford Foundation, announced expansion of its headquarters in Washington. Richard B. Hull, director of WOI-TV at Iowa State College at Ames, the only video outlet operated by an educational institution, was given leave of absence to set up an operating staff. Ralph Steele, director of broadcasting at Louisiana State U., assumed the post of associate director, and Blanche Crippen, of the National Education Assn., took over the job of administrative assistant.

DuMont-Berle

Continued from page 24

nets can be expected to reappraise their charges accordingly.

In line with this, it's recalled that J. H. S. Ellis, pres of the Kudner agency which handles the Texaco account, was the first to charge publicly that TV production costs were getting out of hand. In the wake of his complaint, video chiefs of several of the top agencies let it be known that TV was on the road to pricing itself out of existence. They brought up such minor billing practices—but practices which they maintained were important in the overall picture—as the webs' cost-plus system of charging the agencies for facilities. This, they claimed, led to such things as their being charged for a

Discount Bait

Contrary to previous reports, DuMont did not offer to cut its time charges for Texaco's benefit in an attempt to get Milton Berle's "Texaco Star Theatre" from NBC-TV for next season. Instead, the web pointed up to Texaco and the Kudner agency that its current rate card in itself is lower than NBC's and provides for higher discounts which, in themselves, could save the advertiser considerable coin over a season's run.

DuMont, for example, charges \$2,200 for a Class A hour for its WABD, key N. Y. station, as compared with the \$3,100 charged by NBC for WNBT, N. Y. NBC has a charge of \$29,975 per hour for 48 interconnected stations, while DuMont's charge for the same 48 markets would be \$28,450. NBC offers a standard frequency discount of 12½% on a firm 52-week contract. DuMont, on the other hand, bases its discount structure on gross weekly volume of business, offering 25% of on a 52-week deal for gross billings of \$13,000 or over.

gallon of paint even when a set might require only one brushstroke of that particular paint. Webs could then charge other customers for the same gallon again, until the paint was finished.

On NBC's side, it's reported that Texaco considered carefully the fact that the Berle show has been its most successful pub relations gesture to dealers. As a result, if DuMont failed to clear time in one important market, such as Buffalo (a single-station area), the oil outfit feared the dealers in that area would object strenuously. In addition, NBC reportedly indicated to Texaco that if it moved the show to DuMont for the '51-'52 season, NBC would be certain of getting Berle back via his contract, which goes into effect next year, but would not guarantee that Texaco could pick up the show.

absent since 1949 when he was found suffering from cancer of the throat. His "Three Minutes About Texas" was heard for the same sponsor on the Texas Quality Network for some nine years and was the basis for this television series.

Commentators are Bob Dundas, Jr., and Mickey Murphy who both turn in just enough to make the film interesting. Commercials are held to a minimum and are in good taste.

Tele Reviews

Continued from page 37

twist, neatly tailored to the stanza's easy-going format. After a few more turns before the cameras and elimination of a slight tendency toward cuteness, gabber should make an addition to the thin ranks of effective Windy City video emcees.

Most of the spieler's chitchat served as intros to tunes turned out by the Art Van Damme quintet. Instrumental group showed its expected topnotch quality, with imaginative lensing adding to the impact. Musical numbers were given just enough production trappings to avoid the static, without being overly pretentious for a daytime offering.

Segment was given strength with Downs interviewing a doctor about cerebral palsy. Fact that the medico himself was afflicted by the ailment lifted the interview out of the run-of-the-mill category. Dave.

Affiliates

Continued from page 31

cate the activities of any other organization in the industry, but to see that "activities of other trade association groups are channeled in the right directions."

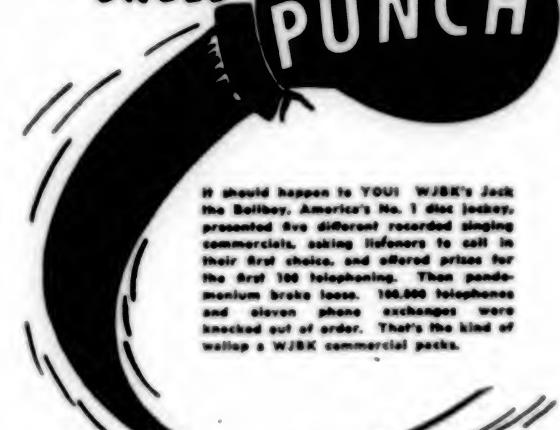
Members of the committee include George B. Storer, Fort Industry stations; Kenyon Brown, KWFT, Wichita Falls, Tex.; Walter Damm, WTMJ, Milwaukee; R. M. Fairbanks, WIBC, Indianapolis; Edgar Kobak, radio consultant; Clair R. McCullough, WGAL, Lancaster, Pa.; John Patt, WJR, Detroit; Ben Strouse, WWDC, Washington; Robert Swezey, WDSU, New Orleans; and Hugh Terry, KLZ, Denver.

Mutual Rate

Continued from page 29

Grover Cobb, KVGB, Great Bend, Kan.; Robert T. Convey, KWK, St. Louis; Robert W. Ferguson, WTRP, Bellair, O.; Paul Fry, KBON, Omaha; George C. Hatch, KALL, Salt Lake City; Rex Howell, KFXJ, Grand Junction, Col.; Frank Katzenbach, WKAT, Miami Beach; Charles A. King, WKAL, Rome, N. Y.; E. J. McKellar, KVOX, Moorhead, Minn.; Bob McRaney, WCBL, Columbus, Miss.; James Murray, KOV, Pittsburgh; and Charles Smithgall, WGGA, Gainesville, Ga.

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Directed: M. G. A.

KLIX

In Idaho's Fabulous Magic Valley
Ann HOLLINGSBERY
ABC at Twin Falls, Idaho

EDDIE CANTOR
Presents
His Dancing Double

LOU WILLS, Jr.

COLGATE COMEDY HOUR — May 27 — NBC-TV

P. S.: Lou Is Featured in George Abbot's "A TREE GROWS IN BROOKLYN"

Personal Management — FRED K. STEELE

Tele Followup Comment

Continued from page 37

American citizen who takes an enthusiastic interest in jury duty, contrasted with the negative attitude of better-heeled "Americans from way back." Pleznik's constant questioning bothered the judge and other jurors who wanted to wind the case in a hurry. But finally, Pleznik's persistence showed that it wasn't merely an open-and-shut case but one involving murder, bribery, blackmail and graft. The big surprise, unfortunately, didn't come until the final few minutes, and what preceded it was now and then slow.

Joseph Buloff did a good job as the immigrant juror, although his playing of foreigners was in "Anything Can Happen" on this same series) has a general sameness. Yet he gets over warmth and reality. Scripting made the character too good and utilized cliches, which gave it a phoney ring. Others in the generally good cast included Barbara Bulgakov, as Mrs. Pleznik, Leo Penn and Naomi Jordan as young jurors who had a little romantic bit during the trial, Ben Lackland as the judge, and Ronald Dawson as the victim. Fred Coe's production and Delbert Mann's direction were up to the show's standard. Philco commercials featured a measuring cup giveaway for viewers visiting refrigerator dealers.

George du Maurier's classic love story, "Peter Ibbetson," received a noteworthy presentation Friday night (18) on CBS-TV's "Ford Theatre." Even though the ultra-sentimentalism of the original novel was underscored in Lois Jacoby's fine adaptation, the video version never became trite or corny. Some novel effects introduced for what's believed to be the first time on a TV dramatic show by producer Werner Michel and director Franklin Schaffner, combined with the work of a generally standout cast, made the program one to be remembered.

Cast was topped by Richard Greene, who scored handsomely in the title role, and Stella Andrew, as his beauteous Mimsy. Both turned in finely-shaded characterizations under Schaffner's deft direction. Iris Mann, also given star billing, registered as the child Mimsy, even making her French accent believable. Malcolm Keen was sufficiently villainous as Peter's vicious uncle and Anna Lee was good as the widowed Mrs. Dean. Ivan Simpson, as Peter's mentor; Viola Roache, as Mrs. Dean's mother, and Allen Martin, as the boy Peter, topped the supporting cast.

With the story revolving about the "true dreaming" of Peter and Mimsy, Schaffner and Michel created excellent dream transitions through the use of reverse polarization—fading the picture from positive to negative and then back to positive again. Also standout were Al Ostrander's sumptuous sets, particularly the ballroom scene in

longer, while 67% of the Camel audience have owned theirs that long.

That both shows represent good sponsor buys is also proved by audience reaction. For Como, 63% term the program excellent, 34% think it is good and 2% consider it fair. On "Caravan," 74% deem it excellent and 5% think it is fair. Opinion of the commercials is also evenly matched, although not quite so favorable. For Como, 46% term the commercials interesting, 45% are neutral to them and 9% find them irritating. For the Camel show, 40% call the plugs interesting, 40% are neutral and 9% find them irritating.

Union Snarls TV Pix

Continued from page 23

technical crews, and made it plain that any such move would bring strike action. NABET contends that it has complete jurisdiction over all technical equipment at ABC and that most definitely includes cameras. ABC as well as the others know that the IA has a practical monopoly on cameramen and to get good pictures it is at their mercy.

Stymied on % Deals

Big studios, especially Republic, are on the verge of renting their old pictures to TV but there the union and guild problem is even more pressing. Since James Petrillo demanded 5% cut on any sale for his musicians, other unions and guilds are framing their own percentages. A pooling arrangement would seem the logical solution but that hasn't been gotten around to yet.

Just as worrisome as the imminent demands is the overhanging threat of making the payoffs retroactive. This is what is braking any current efforts to get films into the TV market before the unions and guilds arrive at and present their demands.

The networks, or so their spokesmen would have you believe, have no interest in buying out a studio other than to acquire the inventory of pictures if the unions matters are composed. Equipment and facilities, they say, are fast becoming obsolescent for TV, which they claim, requires a different technique. One NBC topper recently said, "what we want is bare land," and seemingly they backed up his judgment by buying 40 acres in Burbank, hard by Warners. Said another: "The money involved in the purchase of a site and equipment is of such staggering proportions that we must look ahead 10 years at least. What the picture studios have to offer may meet our needs today but not in the years to come." CBS also shared that thinking and after examining every available studio in town bought its own "bare land." ABC bought acreage rather than facilities, and at a price.

WCCO's DeHaven Emcee Of Special Camp Show

Minneapolis, May 22.

Officials of the Minneapolis Aquatennial, annual summer mardi gras, chose Bob DeHaven, WCCO newscaster-emcee, to headline a special stage show which it staged for Minnesotans in the 47th Viking Division at Camp Rucker, Ala. Show included Helen Jane Stofer, "Queen of Lakes" for Aquatennial, Twin Cities entertainers and Gov. Luther Youngdahl.

Chartered plane took east to Camp Rucker and brought it back. When it was announced that DeHaven, WCCO "Breakfast With Bob," would visit Camp Rucker, emcee was swarmed under with phone calls and letters from relatives of men in the 47th Division, asking him to deliver special messages to particular servicemen. He took a large file containing the letters with him to the camp.

KXOK-FM Snafu

St. Louis, May 22. Transmitter trouble last week put KXOK-FM, the St. Louis Star-Times station, off the air for three hours and 43 minutes. It was the first technical difficulty since the station began operation in March, 1947.

KXOK-FM goes on the air at 7 a.m. daily, except Sunday, and supplies news and music to buses operated by the St. Louis Public Service Co. in the city and adjacent St. Louis County.

Old AM Reliabes

Continued from page 31

for the second half of "Lux" and "Straw Hat Concerts," featuring Alfredo Antonini and his house orchestra subbing for "My Friend Irma."

On Tuesday nights, "Escape" fills in for "Mystery Theatre." "Mr. and Mrs. North" stays for the summer. "Pursuit" goes in for "Life with Luigi" and "Capitol Cloakroom" subs for "Lineup." No replacement has been set for "Truth or Consequences" in the 9:30 to 10 slot Tuesdays. On Wednesdays, "Operation Danger" goes in for "Mr. Chameleon;" "Dr. Christian" remains; "Johnny Dollar" subs for the Hal Peary show, and "How To," a new comedy panel quiz, takes over the Bing Crosby spot. On Thursdays, "Rocky Jordan," a new package starring George Raft, subs for "FBI in Peace and War;" "Gun Smoke," a western series, subs for "Mr. Keen," and "Lineup" (moving over from Tuesdays) replaces "Suspense."

On Fridays, "Songs for Sale" remains; "Hear It Now" takes a hiatus and may be replaced by "Backstage," a new documentary series, and "We Take Your Word" remains. Saturday nights has the Vaughn Monroe show remaining: "Rate Your Mate" subbing for Gene Autry; no replacement set yet for "Hopalong Cassidy;" "Gangbusters" remaining; "For the Defense," new lawyer series, tentatively replacing "Broadway Is My Beat" (which moves to Sundays), and "Sing It Again" remaining.

Pro Grid

Continued from page 35

also grants the web radio and film rights. It's believed the web will probably resell the broadcast rights, since it's been virtually written off as a contender to buy the ABC network—a deal which would have given it its first AM operation.

Big 7 Games on Pix

Kansas City, May 22.

Telecasts of Big Seven Conference football games were approved by faculty representatives at a meeting in Columbia, Mo., May 18. An 11-game contract has been signed with the Phillips Petroleum Co., Bartlesville, Okla., as the sponsor. Move is in line with policy of the National Collegiate Athletic Assn., which calls for delayed TV on an experimental basis.

Producer of the football feature will be Sportsvision, Inc., Oakland, Cal., which was represented at Columbia by Wally Bothelho, vice-president. Phillips was represented by Ray Cramer, New York advertising agent. Sportsvision last year produced the All America game of the week for TV.

Games are to be presented on Tuesday or Wednesday nights following the actual playdates. Probable outlets for the films will be St. Louis, Kansas City, Tulsa, Oklahoma City, Davenport, Ia.; Ames, Ia., and Omaha. Film will be an hour version of the game, with unimportant plays weeded out.

Big Seven is reported to be receiving more than \$15,000 for permission to film the games.

Leighton

Continued from page 31

Western Gateway Broadcasting Corp. Cotton also concluded that Leighton, determined to acquire control of the station without Commission consent, maneuvered the holdings of other stockholders into the hands of three of his relatives. Cotton also stated that Leighton, in pleading ignorance to the law regarding the filing of papers when acquiring control, had acted in flagrant violation of the law and Commission rules. "For any man in his position to plead ignorance of the communications law, is a proposition beyond belief."

Nelson since his ouster has been operating an advertising agency in Schenectady, which has the Mohawk carpet account, and produces the Roberta Quinlan teevue show on NBC. Nelson also operates Nelson Ideas, Inc., a firm specializing in production of radio and video material.

Gov't Eyes 'Ivy'

For Propaganda

Hollywood, May 22.

Bee's bid for respectability, via radio's "Halls of Ivy," has reached its official Washington. Emissaries of Government agencies have approached Don Quinn, part-time writer and script editor, and Nat Wolff, part-time writer and producer, with a view to embodying "messages" in the show's scripts, similar to Office of War Information allocations during the war. Wolff was a top man with OWI on the Coast throughout the last shooting war. "Ivy," a Peabody winner, is sponsored by Schlitz.

Government leaders are said to be so impressed with the high quality of the writing and educational impact of the program that they want to utilize it in reaching a wide audience with messages of importance to the public. "Ivy" hasn't been renewed yet for next season but in the event it isn't and no other client buys it, NBC may continue it as a governmental public service.

Top 10 Shaky

Continued from page 39

terpart this season. (Understood plan is to move the video version to the Coast, for possible filming, if the top-budgeted radio stanza is dropped.) Fact that "Irma" will show up in the video columns next season may also have a bearing on the future of the AM version.

Meanwhile, there's considerable conjecture on other high-rated AM shows. Colgate reportedly is still undecided on the future status of either the Dennis Day or Judy Canova shows. It's reported Pabst is dropping "Life of Riley" at June 15 option time. And General Foods served notice yesterday it was cancelling out on NBC's "Aldrich Family."

WCOP Preps Indie Status

Boston, May 22.

WCOP has inked two new disk jockeys to its staff in effort to jockey the "personality" buildup currently under way prior to station's reverting to an indie status. Station will be replaced by WLAW as Hub's ABC outlet on June 13.

Newcomers signed are Art Tacker, longtime d.j. at local indie WTAO, whose substantial suburban listeners WCOP figures to grab, and Lawrence Q. Lawrence, formerly of WKBW, Buffalo. Latter hit the local airwaves yesterday (22), and Tacker is slated to move in June 11.

St. Louis—The Standard Oil Co. of Indiana last week renewed its contract as sponsor of the KMOX 10 p.m. news, Sunday through Friday and it will be the seventh consecutive year as bankroller. Lindley Hines is the commentator. Deal was handled by McCann-Erickson, Chicago.



Courtesy of M-G-M
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in "THE MILKMAN"
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GOVT. DEFENSE UPS MUSIC BIZ

Songwriter Group Organized in Try To Correct Evils of the Industry

Long-simmering discontent among songwriters about their place in the industry and their share of the take has resulted in the formation of a new group of about 100 clefiers who are seeking ways of correcting some of the industry's alleged evils. Group currently is loosely organized with no formal program or spokesmen, although it's definitely established that the group has been holding exploratory talks about what its next step should be.

Trade importance of this group is seen in the fact that several of its members have been consulting with attorney Robert Daru on procedure. Daru, the chief counsel of the first Senate Crime Investigating Committee back in 1933, was legal rep for a group of writer-members of the American Society of Composers, Authors and Publishers in a suit against Broadcast Music, Inc., in 1941, revolving around the major networks' brush-off of ASCAP tunes even before they completely pulled the switch on ASCAP during the year-long fight. The suit was finally settled out of court.

At the present time, the clefier group has not made any concrete moves to start legal action against either ASCAP, BMI or any other phase of the industry. One member of the group said, however, that steps would be taken to find relief for songwriters who "are being forced into a corner" by the current setup. This member carefully skirted giving any specific substance to the writers' gripes, saying that these will shape up in future discussions.

ASCAP's writer payoff plan is likely to be one of the group's concerns. None of the leaders in the fight against ASCAP's present 60-20-20 plan is a member. It's understood that several top "career" clefiers have been instrumental in organizing the group but at the present time they prefer to remain anonymous.

CUGAT'S PEMORA TIE DESPITE MARKS DEAL

Although inking an exclusive writer pact with E. B. Marks Music, Xavier Cugat is continuing to maintain his ownership interest in Pemora Music, with which he formerly had a clefier deal. Latin-American maestro has a 30% interest in the Pemora firm, which he formed six years ago with Jose Morand, who now operates the puberry. Firm has a considerable catalog of Latin-American standards adapted for the American market.

Pemora, meantime, is dickering a new deal with Broadcast Music, Inc., for a yearly guarantee in addition to the straight performance fees which it now gets. Previous deal was withdrawn a couple of months ago when Cugat first indicated that he might switch his writer affiliation to another company.

Morand is also planning to take over operation of Barron Music which is being reactivated by band-leader Blue Barron shortly. This firm will handle straight American pops to supplement Pemora's Latin catalog.

Kaye's Longhairs

In a departure from his usual pop tune pressings for Columbia Records, Sammy Kaye has scheduled two classical tunes for his next waxing session. The orch leader has selected "Come Back To Sorrento" and "La Mattinata" for his venture into longhair and will use newcomer Barbara Benson on the vocals.

Kaye, who is currently touring the midwest, will record the tunes when he returns to N. Y. the last week in June.

Hampton Donates Israeli Disk Coin to Zion Govt.

Lionel Hampton, who cut two instrumentals composed by Israeli songsmiths (final U. S. titles yet to be determined) for M-G-M Records Monday (21), will donate the royalties from these platters to the Israeli government. Louis A. Falk, viceep of the Zionist Organization of America, and Karl Alpert, director of the ZOA's national education department, were present at the session.

Israel recently renamed one of its states Hampton, in honor of the Negro orch leader.

Disk Cos. Veer To TV as Key To Artist Sales

Reflecting TV's growing impact as a platter hypo, disk companies are increasingly veering their artists' promotional activity towards the videolanes. Stepped-up interest in TV has been cued in recent months by the close correlation of video guest shots by disk names and their sales figures. In many cases, sales have shot up via video appearances with a more extensive and immediate reaction than would be garnered from repeated plugs on disk jockey shows.

Capitol Records is spearheading the move towards video with a novel exploitation program for its roster of artists, headed by eastern publicity chief Dick Linke. Capitol is employing video as the key to a multiple-pronged promotion project also involving disk jockey tours and personal appearances.

In order to meet the tab for bringing Cap artists from the Coast to New York, Linke has been instrumental in booking the company's vocalists on video shows for one or two guest shots while east. Enough coin is raised in this manner to pay for the exploitation costs besides getting the benefit of the TV plugs.

Linke generally has been working through the artists' managers and booking agencies which set the dates in line with the eastern itinerary. In some cases, however, the Cap publicity exec has been booking the artists directly on TV shows. Since diskery artists usually have to pay their own promotional costs, the Capitol plan is stimulating additional exploitation tours.

Col. Inks LeWinter After His Merc Exit

Chicago, May 22.

Orchster David LeWinter, whose pact with Mercury Records was scrapped a few months ago when Frankie Laine, his Gabbe, Lutz & Heller stablemate, switched to Columbia, was inked by Col last week. LeWinter, who has been perched at the Ambassador Hotel's Pump Room for over five years, cuts eight sides as a teeoff June 1.

At the time Laine moved to Columbia, properties at Merc managed by Gabbe, Lutz & Heller were dropped. Lawrence Welk went out with LeWinter, subsequently inked with Coral. Mercury veep Art Talmadge denied any retaliatory measures because of the Laine switch, pointing out at the time that LeWinter and Welk were dropped because their etchings hadn't hit desired sales.

LeWinter, who has a weekly tele show here, is midwest artist and repertoire head of Standard Transcriptions. Maestro's first eight etchings will be included in an album, following thereafter with single disks.

SHORTAGES CUE SPENDING COIN

Despite the early onset of the summer slump, music industry execs are anticipating a sharp pickup in activity within the next couple of months. Trade optimism is predicated on the recent sharp upswing in the Government's armament program, which is seen creating a shortage of consumer goods and a plentiful amount of spending money. In that gap, as in the last war, disks and sheet music figure to mop up some of surplus coin.

Disk business is already running ahead of last year's take. Initial three months for this year were much bigger than the same period for last year, with April and May also slightly up over 1950. Among the majors, Decca's activity in the last two months has been topping last year's spring business.

Boom in the disk business is expected to shape up once the armament program cuts sharply into the available home appliance commodities, including radio and TV sets. Although temporarily overstocked on these items, dealers would be forced to turn to disks once the appliances go into short supply.

Dealers recently have tended to brush off disk sales as a minor facet of their business in favor of the quicker and bigger profits on the appliances. That the latter items will be extremely scarce shortly is virtually cinched by the drastic limitations on metals imposed by the Government's defense program.

Buddy Morris' BMI Firm Takes Over 'Sound Off' Version from Warnow Co.

Meridian Music, Buddy Morris' new Broadcast Music, Inc., affiliate, completed negotiations yesterday (Tues.) to take over "Sound Off" from the catalog of Stuart Music. Latter firm, owned by the Mark Warnow estate, has been inactive since Warner died a couple of years ago.

Move assumes importance because a version of "Sound Off" has recently been published by Shapiro-Bernstein with William Duckworth credited as composer. With Meridian's takeover of the tune, it's expected that exploitation of the Stuart Music version will be launched. BMI has already posted the tune in its catalog as a current plug. No legal step to clarify the copyright ownership has been taken as yet.

PAUL-FORD TEAM EYE 100G 1951 ROYALTIES

Hollywood, May 22.

Les Paul and Mary Ford, Capitol Records' married team, who are currently riding with two tops hits in "How High the Moon" and "Mockin' Bird Hill," are slated to clear about \$100,000 in royalties this year from the diskery. Working together only for the last six months, team has already sold about 2,000,000 disks, overall, with "Moon" around the 1,000,000 marker and "Hill" over 600,000; their version of "Tennessee Waltz" was also a big seller.

Under Paul's unusual deal with Capitol, the singer makes his own masters on an independent basis and then sells them to the platter company. An electronics expert, Paul has a complete recording system rigged up in his home and usually cuts his disks in the kitchen. "Moon" was cut two years ago while Paul and his wife were living in Jackson Heights, N. Y. They are currently residing in Hollywood.

Bobby Day Music Corp. chartered as music publisher in New York. Capital stock is 100 shares, no par value. Directors are: Robert Day, Murray Wizell and Edward M. Lisbone.

Court Limits Right of a Pub To Handle Similarly-Titled Tunes

Lanza's Million Sale On 'Love' Cited by RCA

Hollywood, May 22.

Racking up the biggest sale of any longhair artist in RCA Victor's Red Seal history, Mario Lanza will shortly get a "gold platter" for hitting the 1,000,000 mark on his "Be My Love" disk. It's the second such award made to a Victor Red Seal artist, the first being for Jose Iturbi's cut of Chopin's "Polonoise."

Manie Sacks, RCA vice-prexy, currently on the Coast on television business, brought along a gold platter from N. Y. for the Lanza presentation.

Col. Reviving Okeh Label For Blues & Rhythm

Making a big pitch for the blues and rhythm market, Columbia Records is reviving its old Okeh label for exclusive concentration in this field. Move, initiated by Col's prexy Jim Conkling as one of his initial major steps in reorganizing the diskery since assuming the top spot a couple of months ago, is aimed at garnering a hefty share of the b&r trade, in which Columbia has not been very active in the last couple of years.

Danny Kessler, who joined the diskery six months ago for disk jockey promotion, has been named to head the operation. He will handle both artists and repertory chores as well as being sales manager for the new division. New label will be launched June 4 with a promotion involving distributor and disk jockey tie-ins.

While the old Okeh label, which was scrapped about 10 years ago, was a cheaper-priced 35¢ line, the new disks will be tabbed at the standard 89¢ for 78 rpm platters. Company will also press the Okeh label in both 33 rpm and 45 rpm form as well. Kessler plans to reissue two b&r disks a month selected from the old Okeh catalog in addition to the new release. Initial release will comprise four disks.

Decision to revive the Okeh label was made by Conkling, in consultation with sales chief Paul Wexler, because the b&r platters currently issued under the regular Col insignia were being lost in the shuffle among pop releases. Okeh disks expected to make it easier for disk jockeys to program the platters with a purple label to be used on the b&r releases.

Nine Orchs Featured In Seattle Jazz Cavalcade

Seattle, May 22.

Nine orchestras from musicians Local 493 here will be featured in an orchestra cavalcade, set for the Senator ballroom May 29. Bands will play blues, Dixieland, swing, bop and modernistic jazz in depicting a half century of the evolution of American dance band music, according to Bob Marshall, prexy of 493.

Orchestras of Cecil Young, Vernon Brown, Bumps Blackwell, Bob Marshall, Joe Gauff, Al Hickey, Jabbo Ward, Billy Tolles and the Four Question Marks will be featured in the Cavalcade, and soloists Mercedes Walton, Len Brooks and Jimmy White will also be featured.

Lou Levy, Leeds Music topper, headed for Coast last week to q.o. his firm's Hollywood operation.

Any publisher who takes on two songs with similar titles from different writers is left wide open for legal retaliation as a result of two precedental decisions handed down in the Appellate Division of N. Y. Supreme Court yesterday (Tues.). Two cases involved separate actions brought against Robbins Music by Maceo Pinkard and Edna Alexander, and against Mills Music by Ed G. Nelson and Jimmy Dupre.

In a unanimous decision by the five-man court, the prior ruling of Referee Isidor Wasservogel for Mills was reversed and the writers' claims upheld. Plaintiffs claimed that their song, "Red Roses For a Blue Lady," failed to get exploitation from Mills due to Mills having taken on at a later date a song by Sid Tepper and Roy Brodsky titled "Red Roses For A Blue Baby," which became a hit.

In upholding the writers, the court said that publishers have an obligation to exercise good faith towards writers in assuming rights to their songs. The court held that the two songs were similar enough in title and theme to be a "breach of trust," and sent the case back to a referee for assessment of damages. Decision in the case was unique in that it was not based on a copyright infringement, which is the jurisdiction of the Federal courts. Abner Greenberg repped the plaintiffs.

In the Robbins case, the court split three-to-two in upholding the original decision in favor of the publisher. This suit also involved a similar point, with Pinkard and Alexander contending that their tune, "Sugar," had failed to get proper exploitation because Feist, another Big Three firm, had later acquired the song, "Candy," by Mack David, Joan Whitney and Alex Kramer. "Sugar" was originally placed with W. C. Handy Music but was later acquired by Robbins. Julian T. Abeles, of Abeles & Bernstein, was attorney for Robbins.

Necessity for pubs to examine their catalogs closely in order to avoid assuming two similarly titled songs was indicated by the fact that two of the judges held that the Mills decision applied to the Robbins case even though the latter case involved tunes "Sugar" and "Candy." Majority ruling was in the form of a memorandum opinion by three of the judges.

MINOR PROGRESS ON ASCAP PAYOFF CHANGES

Minor progress towards amending the current payoff plan of the American Society of Composers, Authors and Publishers has been made in the last couple of weeks by the writers' committee studying the problem. Wide divergence of viewpoints on the committee has deferred prospects of a committee recommendation indefinitely.

Committee temporarily suspended meetings last week but is expected to resume confabs early in June. L. Wolfe Gilbert, Coast ASCAP rep, left for Hollywood last weekend but will return for further discussions.

Ives' Gimbel's Tie

Folk singer Burl Ives and Gimbel's Dept. Store, N. Y., set up a reciprocal promotion deal last week. In return for Ives penning a new ballad titled, "Ode to Gimbel's," the department store agreed to plug his Columbia disks in ads in the N. Y. dailies.

First ads are due today (23).

Fete Breeskin in D. C.

Washington, May 22. Headed by a list of top figures in Government and Congress, friends of Barney Breeskin helped celebrate his 21st anniversary as bandleader and emcee at the Shoreham Hotel's Bipe Room to night (22).

Top Record Talent and Tunes

AS POLLED VIA LEADING U. S. "REQUEST" DISK JOCKEYS

Pos.	Pos. No.	Artist	Label	Song									
				1	2	3	4	5	6	7	8	9	10
1	1	Les Paul-Mary Ford	Capitol	New High the Moon	2	3	1	2	3	7	1	10	2
2	2	Vaughn Monroe	Victor	Sound Off	2	4	5	1	2	3	7	1	10
3	6	Patti Page	Mercury	Mockin' Bird Hill	1	10	2	6	7	5	1	10	2
4	4	Nat "King" Cole	Capitol	Too Young	8	9	5	2	3	2	4	8	2
5	3	Weavers	Decca	On Top of Old Smoky	7	4	4	3	2	10	2	1	5
6	16	Vaughn Monroe	Victor	Old Soldiers Never Die	3	1	4	2	6	2	4	5	7
7	12	Perry Como	Victor	If	2	4	6	5	2	10	3	10	8
8	5	Frankie Laine	Columbia	Joseph	6	6	5	3	2	1	6	7	3
9	10	Billy Eckstine	M-G-M	I Apologize	5	5	10	1	10	3	5	6	5
10	19	Tony Martin	Victor	Be My Love	7	10	8	5	7	8	6	6	20
11	21	Mario Lanza	Victor	Loveliest Night of the Year	6	6	6	1	1	5	3	3	26
12	9	Rudolf Morrow	Victor	Rose, Rose, I Love You	2	2	4	9	5	3	3	3	31
13	11	Rosemary Clooney	Columbia	Beautiful Brown Eyes	9	10	6	2	3	6	1	6	30
14	13	Gino-Garry Crosby	Decca	Moonlight Bay	8	10	10	10	10	10	10	10	27
15	14	Tony Martin	Victor	No One But You	2	4	4	4	1	1	1	1	5
16A	38	Frankie Laine	Columbia	Rose, Rose, I Love You	3	3	7	6	6	6	6	6	5
16B	24	Patti Page	Mercury	Would I Love You	2	2	9	9	9	9	9	9	9
18	7	Guy Mitchell-M. Miller	Columbia	Unless	7	7	7	7	7	7	7	7	7
19	3	Dinah Shore	Victor	Cause I Love You	6	6	6	6	6	6	6	6	22
20	10	Bing Crosby-Andrews Sis Decca	Decca	Sparrow in the Tree Top	4	4	4	4	4	4	4	4	21
21	25	Vaughn Monroe	Victor	On Top of Old Smoky	4	4	4	4	4	4	4	4	20
22A	3	Eddy Howard	Mercury	What Will I Tell My Heart	3	5	5	5	5	5	5	5	6
22B	22	Guy Mitchell-M. Miller	Columbia	Sparrow in the Tree Top	9	9	9	9	9	9	9	9	19
24	7	Bing-Gary Crosby	Decca	Magpie Blues	4	4	4	4	4	4	4	4	17
25	19	Hugo Winterhalter	Victor	I'll Never Know Why	5	5	5	5	5	5	5	5	15
26A	6	Florian ZaBach	Decca	Hot Canary	8	8	8	8	8	8	8	8	14
26B	28	D. Reynolds-C. Carpenter M-G-M	M-G-M	I Stole You From Somebody	4	4	4	4	4	4	4	4	14
28C	28	Doris Day	Capitol	Aba Daba Honey Moon	5	5	5	5	5	5	5	5	14
29A	31	Les Paul-Mary Ford	Capitol	I Love Way You Say Goodbye	9	9	9	9	9	9	9	9	10
29B	1	Ray Anthony	Capitol	Mockin' Bird Hill	1	1	1	1	1	1	1	1	10
31A	31	Tommy Tucker	M-G-M	My Prayer	5	5	5	5	5	5	5	5	10
31B	2	Andrews Sis	Decca	It Only Takes a Minute	8	8	8	8	8	8	8	8	10
31C	1	Dennis Day	Victor	Unless	6	6	6	6	6	6	6	6	10
31D	31	Vaughn Monroe	London	Charlie Is My Darling	2	2	2	2	2	2	2	2	10
31E	1	Russ Morgan	Decca	Because of You	1	1	1	1	1	1	1	1	10
36A	15	Eddie Fisher	Victor	Mr. and Mississippi	1	1	1	1	1	1	1	1	10
36B	1	Liza Kirk	Decca	Shall We Dance	1	1	1	1	1	1	1	1	10
36C	1	Johnny Desmond	M-G-M	Always You	1	1	1	1	1	1	1	1	10
36D	31	Bobby Wayne	London	Liar Song	1	1	1	1	1	1	1	1	10
36E	1	Fred Astaire-J. Powell	M-G-M	Capitol	1	1	1	1	1	1	1	1	10
41A	1	Gordon Jenkins	Decca	Unless	1	1	1	1	1	1	1	1	10
41B	3	Richard Haynes	Mercury	Charlie Is My Darling	2	2	2	2	2	2	2	2	10
41C	1	Tony Bennett	Columbia	Because of You	3	3	3	3	3	3	3	3	10
41D	2	Frank Sinatra	Columbia	You're the One	1	1	1	1	1	1	1	1	10
41E	1	Les Baxter	Columbia	Unless	1	1	1	1	1	1	1	1	10
46A	4	M. Whiting-J. Wakely	Capitol	Mazie Blues	7	7	7	7	7	7	7	7	10
46B	48	Frankie Laine-Jo Stafford	Columbia	Pretty Eyed Baby	8	8	8	8	8	8	8	8	10
46C	38	Kane Morgan	Decca	Mockin' Bird Hill	9	9	9	9	9	9	9	9	10
49A	14	Jo Stafford	Columbia	If	10	10	10	10	10	10	10	10	10
49B	3	Freddy Martin	Victor	Never Been Kissed	1	1	1	1	1	1	1	1	10
51A	3	Tommy Dorsey	Decca	Diane	1	1	1	1	1	1	1	1	10
51B	1	I. Anderson-A. Godfrey	Columbia	I Like the Wide Open Spaces	1	1	1	1	1	1	1	1	10

VARIETY WEEK ENDING MAY 19

Weekly chart of the records on disk jockeys throughout the country as "most requested" by listeners. This compilation is designed to indicate those records rating in popularity as well as those on down to one point. Cities and stations are computed on the basis of 10 points for a No. 1 mention, 9 for a No. 2 and so on down to one point. Cities and stations will work to work to get a comprehensive picture of all stations and the audience.

This last week's

week.

Artist

Label

Song

1

2

3

4

5

6

7

8

9

10

Jocks, Jukes and Disks

By HERM SCHOENFELD

Guy Mitchell: "My Truly, Truly Fair" "Who Knows Love" (Columbia). "Fair," in the upbeat folk vein, like "The Roving Kind," is the type of material Mitchell can belt across best. This is a colorful sounding side with Mitch Miller's orch and chorus supplying a vivid framework to Mitchell's vocal. Reverse is an okay slowtempo ballad.

Vic Damone: "My Life's Desire" - "My Truly, Truly Fair" (Mercury). Among has final waving chores before leaving for the Army, Damone delivers in first-rate style on this change-of-pace coupling. "Desire" is a big-sounding ballad which Damone pours out with appropriate emotionalism for strong impact. George Stravo orch accomps. Damone's workover of "Truly Fair" will give the Guy Mitchell Columbia side a run for the money. George Bassman orch backs up neatly.

Frank Sinatra-Dagmar: "Mama Will Bark" - "I'm A Fool To Want You" (Columbia). Dagmar is keeping her vocal talent under wraps in this duet with Sinatra. "Mama Will Bark" is a musical gag about a couple of romantic canines. Dagmar doesn't sing; she talks slightly off-key with Sinatra holding up the vocal suitably. It's a clever item. "I'm A Fool To Want You" is a legitimate, first-rate ballad which Sinatra solos impressively with rich orch and choral backing under Axel Stordahl's baton.

Eddie Miller-Gordon Jenkins Orch: "Ellington Echoes" (Decca). Eddie Miller's tenor sax and Gordon Jenkins' orch and chorus team up on a medley of Duke Ellington numbers for an excellent disk. Miller's supple-toned sax plays with sweet eloquence in front of Jenkins' superlative backgrounds. Other numbers in the set are "Solitude," "Let A Song Go Out Of My Heart" and "Sophisticated Lady."

Peggy Lee: "If You Turn Me Down" - "Boulevard Cafe" (Capitol). "Turn Me Down" is a cute rhythm tune, with a light folk flavor, which Miss Lee bounces brightly for a strong commercial item. Number's lyric refrain could catch on. Flip makes a good dramatic show-piece for Miss Lee in a sombre mood. Sid Feller batons.

Elio Pinza-Fran Warren: "Andiamo" - "Let Me Look At You" (Victor). "Andiamo," from the Metro pic, "Mr. Imperium," makes fair material for this unusual vocal duet. Pinza carries the main assignment of this quasi-operatic tune, which has a mild future in the pop market. Reverse is a solo by Pinza on a good tune which may be a factor on the basis of this interpretation. Johnny Green orch furnishes nice backgrounds.

Evelyn Knight-Red Foley: "Crawdad Song" - "Idle Rumors" (Decca). Miss Knight joins the string of pop artists looking for pay dirt in the mountaineer genre. Her duet with Red Foley on the "Crawdad Song," a p.d. item, is standout both as a folk and straight pop entry. Reverse is also a good tune but grooved more exclusively to the country market.

Bob Crosby Orch: "Shanghai" - "Naughty Waltz" (Capitol). Bob Crosby's initial platter for Capitol since switching over from Coral is a snappy coupling of swing numbers. "Shanghai" gets a neat vocal by Crosby with the orch delivering on a solid beat. "Naughty Waltz" is an instrumental showcase for this aggregation of topflight sidemen.

Larry Raine: "Why Cry" - "Sometime, Somewhere" (London). Larry Raine's torchy pipes register well on this coupling. "Cry" is the more likely side with Miss Raine delivering stylishly after a tricky opening phrase. "Sometime" is an okay ballad also vocalized effectively.

Bing Crosby-Betty Mullin: "With This Ring I Thee Wed" - "Here Ends The Rainbow" (Decca). "I Thee Wed" is a tasteful adaptation of the marriage ritual phrase, with Crosby and Miss Mullin handling the lyrics in simple and effective style. It's a good idea that could take off. Reverse is another wedding song, derived from an Hawaiian tune and also rendered suitably. Lyn Murray orch backs neatly.

April Stevens-Henri Rene Orch: "I'm In Love Again" - "Roller Coaster" (Victor). Miss Stevens' stylistic treatment of the old Cole Porter tune, "I'm In Love Again," should garner plenty of jock and juke spins. Her sultry pipes should stir considerable comment in any case. "Roller Coaster" is an attractive instrumental with the New

Rene orch delivering with symphonic classiness.

Album Reviews

Shirley Booth-Johnny Johnston-Marcia Van Dyke-Delbert Anderson-Naomi Mitty-Albert Linville-Nathaniel Frey: "A Tree Grows In Brooklyn" (Columbia). The Arthur Schwartz-Dorothy Fields legit musical score has been packaged into one of the better original show tune albums of this season. Although only a couple of tunes in this have pop market chances, the overall high calibre of this score comes through with full impact in this set. Johnny Johnston handles the major assignment with excellent vocal equipment, soaking across material numbers as "Growing Pains" or lighter tunes as "Mine 'Til Monday" and "I'm Like A New Broom." His duet on "Make The Man Love Me" with Marcia Van Dyke is standout in the ballad genre. Shirley Booth's Brooklynese comedy vocalizing effectively works out on the clever "Love Is The Reason" and "He Had Refinement," and in her duet with Albert Linville on "Is That My Prince?" Delbert Johnson renders "If You Haven't Got A Sweetheart" competently together with the chorus which backs up the principals excellently besides delivering such choral numbers as "Payday" and "That's How It Goes." Max Goberman's batoning is showcased on the long and vivid "Halloween Ballet." Goddard Lieberson produced with Jay Blackton handling the musical supervision and Joe Glover and Robert Russell Bennett responsible for the arrangement.

Platter Pointers

Ken Griffins organ solos are neatly packaged in an "Anniversary Song" album by Columbia . . . **Mill's Bros.** have a fine cut of the oldie, "Love Me" (Decca) . . . **Dave Brubeck** trio have sliced an expert instrumental version of "How High The Moon" but it's too late (Fantasy) . . . **Dick James** and **Pearl Carr** have a cute side in "Blue For A Boy" (London) . . . **Dick Haymes**' vocal of "Tahiti, My Island" rates spins . . . **Art Mooney** also has a good cut of "My Truly, Truly Fair" . . . Columbia has reissued two standards by the **Jack Jenney** orch, "Stardust" and "I Walk Alone" . . . **Percy Faith** orch and chorus have etched a catching version of "The Wondrous Word" (Columbia) . . . **Lurlean Hunter**'s vocals on "There Goes My Heart" and "If I Should Lose You" are excellent (Major) . . . **Guy Lombardo**'s cut of "Down The Trail of Aching Hearts" will help this country-styled number (Decca) .

Top Songs on TV (Alphabetically Listed)

Week of May 11-17

(Based on copyrighted Audience Coverage Index and Audience Trend Index published by Office of Research, Inc., Dr. John G. Peatman, director.)

Aba Daba Honeymoon Feist
Be My Love Miller
If . . . Shapiro-B
On Top Old Smoky Folkways
Would I Love You Disney

5 Top Standards

Begin the Beguine Harms
Bye Bye Blues Bourne
Crazy Rhythm Harms
It's De-Lovely Chappell
Mambo Jambo Peer

Pubs to Act Soon On Pension Plan For Contactmen

Following preliminary discussions a couple of weeks ago, major publishers are expected to act shortly on a pension plan for pluggers at a Music Publishers Protective Assn. meeting. Plan calls for the pubs to pay 3% of pluggers' salaries up to \$100 weekly, with contactmen eligible for pensions when they reach 65.

Plan also involves participation of an insurance company that will make the pension payments, ranging from \$100-\$120 per month. The insurance company would pay the difference between the Federal Social Security disbursements, amounting to about \$60 monthly, and the maximum payments under the pluggers' plan. Pluggers now 65 or over would have to participate for five years more to be eligible.

It's calculated that 90% of the publishers would have to come into the plan in order for it to work. In that event, about 350 pluggers would be covered across the country. At the initial meeting between reps of the Music Publishers Contact Employees and a publishers committee consisting of Jack Bregman, Abe Olman and Louis Bernstein, it's understood that the pubs were favorably disposed to the MPCE proposals.

Lee Exits E. B. Marks

Harold Lee exited E. B. Marks Music Friday (18) after three years as exec assistant to Herb Marks, head of the company. Lee has no plans for the future.

Chi, Declining as Pop Music Center, Making Comeback in Folk Market

Chicago, May 22.

Despite the fact that music publishing operations by major firms are diminishing in Chicago, many indie folk pubbers are activating here which may make the Windy City an active in the folk idiom as Nashville.

Newest of the folk publishers is Archie Lexington, until last week Leeds Music's Chicago rep who exited when Leeds suspended its Chi operations. Lexington has unleashed two pubberies — ASCAP licensed Midway Music and BMI-tickered Alton Music. Both firms are dealing predominantly with folk tunes, adding to a list of four or five other folk firms here.

Levington, who will operate in Chi as most indies do in Nashville, will make this town headquarters and skirt key towns down the line. So far Alton-Midway has a catalog of approximately 35 tunes. Current plugs are "A Thousand Times" "What Is God," latter of which is slated for waxing this week by Lexington's wife, Fran Allison, and Don McNeill.

Mercury Records, which for some time has been in process of expanding its folk section, will figure in the Chi setup somewhat as King Records figures in Cincinnati. Mere recently brought in folk specialist Cliff Parman as its western artists and repertoire head, and has further entered the field by forming a new publishing firm which is expected to nail down a supply of the haymow ballads on its own.

Emergence of Chi as a folk stronghold has been chalked up to the transition from pops to folk in the music field. Additionally, its hub position in the nation makes it almost an important outlet for plugs in the alfalfa and Ozark belts. Chi has at least four radio outlets to keep performances clicking off. WGN, which extends throughout the midwestern region; WCFL, WLS, and WJJD are expected to become top plug sources. WJJD, whose baseball network includes some 100 stations, may provide the biggest boon, since its current policy is using disks during lulls on the diamond.

Ted Brown will handle contact chores for Lexington's firms, with vet Charlie Van posted at headquarters.

Chris Kardale, rep of Levy's Duchess Music affiliate, will continue to work out of his home.

Meantime, Joe Bennett, Chi rep of the Bregman, Vocco & Conn pubberies, has recently returned to work after a long illness. BVC execs said they have no intention of shutting their Chi office. Currently there about 15 contactmen working out of this city.

Week of May 19

VARIETY 10 Best Sellers on Coin-Machines

1. HOW HIGH THE MOON (6) (Chappell)
2. ON TOP OF OLD SMOKY (4) (Folk-W)
3. MOCKIN' BIRD HILL (10) (Southern)
4. TOO YOUNG (1) (Jefferson)
5. SOUND OFF (1) (Shapiro-B)
6. BE MY LOVE (18) (Miller)
7. SPARROW IN THE TREE TOP (10) (Santy-J)
8. IF (17) (Shapiro-B)
9. YOU AND I WERE YOUNG MAGGIE BLUES (2) (Mills)
10. I APOLOGIZE (2) (Crawford)

- Les Paul-Mary Ford . . . Capitol Weavers . . . Decca
Les Paul-Mary Ford . . . Capitol Patti Page . . . Mercury
Nat "King" Cole . . . Capitol Richard Hayes . . . Mercury
Vaughn Monroe . . . Victor Mario Lanza . . . Victor
Guy Mitchell-M. Miller Columbia Bing Crosby-Andrews Sisters Decca
Perry Como . . . Victor Billy Eckstine . . . MGM
Bing-Gary Crosby . . . Decca Mag Whiting-Jim Wakely Capitol
Billy Eckstine . . . MGM

Second Group

- JEZEBEL (BMI)
OLD SOLDIERS NEVER DIE (Warlock)
BEAUTIFUL BROWN EYES (5) (American)
PRETTY EYED BABY (Pickwick)
NEVER BEEN KISSED (Paxton)
WOULD I LOVE YOU (12) (Disney)
ROSE, ROSE I LOVE YOU (Chappell)
TENNESSEE WALTZ (22) (Acuff-R)
ABA DABA HONEYMOON (12) (Feist)
MY HEART CRIES FOR YOU (17) (Massey)
HOT CANARY (Leeds)
BRING BACK THE THRILL (Maypole)
SHENANDOAH WALTZ (Acuff-R)
METRO POLKA (Forrest)
THE SYNCOPATED CLOCK (Mills)

- Frankie Laine . . . Columbia Vaughn Monroe . . . Victor Rosemary Clooney . . . Columbia Al Trace . . . Mercury Jo Stafford-Frankie Laine Col. Freddy Martin . . . Victor Patti Page . . . Mercury Leo O'Connell . . . Capitol Frankie Laine . . . Mercury Patti Page . . . Mercury D. Reynolds-C. Carpenter MGM Guy Mitchell-M. Miller Columbia Vic Damone . . . Mercury Florian ZaBach . . . Decca Eddie Fisher . . . Victor Dunning Sis . . . Capitol Frankie Laine . . . Mercury LeRoy Anderson . . . Decca

Capitol Stresses

Eastern Setup

Increased stress on eastern operations by Capitol Records is being set by Glenn Wallich, company prez who arrived in N. Y. last week. Wallich, who headquarters at the Coast office along with the diskery's top echelon staff, is planning to stay in N. Y. for about three weeks instead of his previous quickie visits. Accompanying him are Alan Livingston, recently appointed artists and repertory chief, and the latter's assistant, F. M. Smith, who will cut the original cast album version of "Flahootley" in the next couple of days.

Declaring that the major market area was situated in the east, Wallich said he planned to come east more frequently in line with stepped-up waxing activities in N. Y. Wallich said Capitol was already equipped for the eastern accent since its Scranton plant has been pressing about 70% of the pops and all of the company's albums. Capitol has another factory on the Coast.

With the recent exit of eastern chief Walter Rivers from the company, exec functions in the N. Y. office have been allocated among Dave Cavanaugh, as a&h head; Bill Hill, as sales head, and Dick Link, promotion chief who is handling publisher contacting on exploitation as well as deejay and television plugging.

[Figures in parentheses indicate number of weeks song has been in the Top 10.]

I FEEL A JIMMY McHUGH STANDARD COMIN' ON!

New Picture Releases:

PARA:	THAT'S MY BOY MARTIN & LEWIS
Song:	I'M IN THE MOOD FOR LOVE
COL:	SUNNY SIDE OF THE STREET FRANKIE LAINE
Song:	ON THE SUNNY SIDE OF THE STREET
COL:	PURPLE HEART DIARY FRANCES LANGFORD
Song:	I'M IN THE MOOD FOR LOVE
MGM:	THE STRIP VIC DAMONE
Song:	DON'T BLAME ME
RKO:	THE RACKET LIZABETH SCOTT
Song:	A LOVELY WAY TO SPEND AN EVENING
RKO:	HIS KIND OF WOMEN JANE RUSSELL
Song:	YOU'LL KNOW NEW SONG CHAPPELL PUBL. '51

New Record Releases:

"WHEN YOU AND I WERE YOUNG MAGGIE BLUES"	
BING AND GARY CROSBY	DECCA
MARGARET WHITING AND JIMMY WAKELY	CAPITOL
MINDY CARSON	VICTOR
ARTHUR GODPREY & JANETTE DAVIS	COLUMBIA
DEBBIE REYNOLDS & CARLETON CARPENTER	MGM
ROBERTA QUINLAN & RICHARD HAYES	MERCURY

"LET'S GATHER 'ROUND THE PARLOR PIANO AND SING AN OLD FASHIONED SONG"	
BOB DEWEY	RCA VICTOR

"CUBAN LOVE SONG"	
GORDON MACRAE	CAPITOL

6 RCA Victor Recordings: Lisa Kirk

Don't Blame Me Exactly Like You
 I'm In The Mood For Love You're a Sweetheart
 I Feel a Song Comin' On
 I Can't Believe That You're in Love With Me

Capitol Records:

A SYMPHONIC PORTRAIT OF JIMMY McHUGH BY FRANK DE VOL

60 Min. 15 Standards
 Don't Blame Me On the Sunny Side of the Street
 I'm In The Mood For Love Let's Get Lost
 It's A Most Unusual Day Lost In A Fog
 You're A Sweetheart Where Are You
 I Feel A Song Coming On Diga Diga Doo
 South American Way Cuban Love Song
 Exactly Like You Rendezvous In Paris
 I Can't Give You Anything But Love Baby

HOLLYWOOD BOWL AUGUST 11, '51

JIMMY McHUGH NIGHT

FRANK DEVOL CONDUCTING 100 MEN

Best British Sheet Sellers

(Week Ending May 12)
 London, May 14.
 Mockin' Bird Hill Southern
 Be My Love F.D. & H.
 Rose I Love You Sterling
 My Heart Cries Morris
 God Bless You Unit
 Roving Kind Leeds
 Tennessee Waltz Cinephonie
 Sparrow in Treetop Cinephonie
 September Song Sterling
 Mary Rose Magna
 Petite Waltz Leeds
 Shotgun Boogie Connally

Second 12

So In Love Chappell
If Lennox
I'll Always Love You Victoria
Da Dim Da Dom Maurice
Life's Desire Lennox
May Kway Maurice
An English Garden Sun
Would I Love You Disney
To Green Grass Box & Cox
Canoe Up River Leeds
Patricia New World
B'tiful Brown Eyes Pickwick

RCA Launches

Summer Drive

RCA Victor launched a major sales summer drive this week in conjunction with a nationwide tour by 10 key department execs who hit the road yesterday (Tues.). Covering 40 cities, the tour is aimed at stimulating distrib-dealer cooperation on the diskery's summer promotion.

Designed at generating enough sales momentum to carry over into the fall, the promotion will revolve around a new catalog inventory plan, increased promotion for the hot weather pop releases and a special drive for Victor's "Alice in Wonderland" album, which has been timed for the market along with the Walt Disney pic's release. Victor is priming the ballyhoo via extensive mag and newspaper advertising as well as plugs on a half-dozen radio shows bankrolled by the company.

In one of the most comprehensive drives built around a kiddie album, the "Alice" album is being specially packaged in the form of a giant 24-page storybook, including two disks and the complete illustrated text of the Lewis Carroll story. To be released in three speeds, the L-P version will contain the "Treasure Island" score from the previous Disney pic on the reverse.

Paul Barkmeier, vice-prexy and general manager of Victor, is leading the contingent touring the distrib points. Other execs on the trip are Howard Letts, assistant manager; Henry Onaratti, pop promotion manager; Larry Kanaga, sales manager; Bob MacRae, merchandise manager; Dave Finn, ad manager; Bill Bullock, sales planning manager; Al Miller, folk sales staffer; Ed Dodelin, commercial sales staffer, and Jim Lennon, sales manager for jukes.

Salt Lake Symph Drive Hypoed; Civic Looks OK

Salt Lake City, May 22.

Ballyhoo methods and sharp promotion paid off for the Utah Symphony this year, and the current advance season sale drive indicates the 1951-52 season will be even better. So far over 1,000 season subscriptions have been sold, which is a 20% rise over last year at this time. On the basis of last year's finale figures, this year should show 3,000 signed up when the first concert of the regular season gets under way.

Concert season under maestro Maurie Aravanel will start Oct. 27, with Jan Peerce guesting. Others to appear with the orchestra are Ricardo Odoposoff, Jascha Heifetz, Oscar Levant and Grant Johannesen.

Civic Music is also expecting a big year. Their one-week membership drive is holding even with last year, which was up 50% over the year before. Membership drive closed last Saturday (12), and while final figures aren't in, they seem to have hit the jackpot.

Signups started to roll with the announcement that Kirsten Flagstad and Ballet Theatre had been inked. Three more dates will be filled as soon as the total take has been figured, and a budget worked out.

Songs With Largest Radio Audience

Survey Week of May 11-17, 1951

The top 30 songs of the week (more in case of ties), based on the copyrighted Audience Coverage Index Survey of Popular Music Broadcast over Radio Networks. Published by the Office of Research, Inc., Dr. John G. Peatman, Director. Alphabetically listed.

Across the Wide Missouri Revere	
Be My Love—"Toot of New Orleans" Miller	
Beautiful Brown Eyes American	
Because Of You BMI	
Everyone Needs Someone Beacon	
Here Comes the Springtime Plymouth	
Hot Canary Leeds	
How High The Moon Chappell	
I Apologize Crawford	
I Love Way You Say Goodnight—"Lullaby B'way" Remick	
I Whistle a Happy Tune—"The King and I" Williamson	
If Shapiro-B	
I'll Never Know Why BVC	
I'm Late—"Alice in Wonderland" Disney	
It's a Lovely Day Today—"Call Me Madam" Berlin	
Loveliest Night of the Year—"The Great Caruso" Robbins	
Mister and Mississippi Shapiro-B	
Mockin' Bird Hill Southern	
My Heart Cries For You Maasay	
My Prayer Shapiro-B	
No One But You Harms	
On Top Of Old Smoky Folkways	
Sparrow in the Tree Top Santy-J	
Syncopated Clock Mills	
Too Late Now—"Royal Wedding" Feist	
Too Young Jefferson	
We Kiss in a Shadow—"The King and I" Williamson	
When You and I Were Young Maggie Blues Mills	
Where the Red Roses Grow Famous	
Would I Love You Disney	
You're Just in Love—"Call Me Madam" Berlin	

The remaining 20 songs of the week (more in case of ties), based on the copyright Audience Coverage Index Survey of Popular Music Broadcast over Radio Networks. Published by the Office of Research, Inc., Dr. John G. Peatman, Director. Alphabetically listed.

A Penny A Kiss Shapiro-B	
Aba Daba Honeymoon—"Two Weeks—With Love" Feist	
Alice In Wonderland—"Alice In Wonderland" Disney	
Always You St. Nicholas	
Come Back To Angouleme Miller	
Down In Nashville Tennessee Witmark	
Down the Trail of Achin' Hearts Gallico	
Faithfully Yours Witmark	
Gotta Find Somebody To Love Duchess	
Hello Young Lovers—"The King and I" Williamson	
Here's To Your Illusions T. B. Harms	
I'll Buy You a Star—"Tree Grows In Brooklyn" W. & M.	
Just a Real Old Fashioned Sunday Show Tunes	
Love Me T. B. Harms	
Make the Man Love Me—"Tree Grows In B'klyn" Remick	
Moonlight Bay Morris	
My Resistance Is Low Paxton	
Never Been Kissed Remick	
Please Don't Talk About Me—"Lullaby of B'way" Paramount	
Tahiti My Island Life	
Tonight Be Tender To Me Simon	
Vampin' Life	
When Our Country Was Born Simon	

* Filmusical. * Legit musical.

2 TOMMY TUCKERITES KILLED IN AUTO CRASH

Two members of the Tommy Tucker orch, vocalist Don Brown and instrumentalist Bill Dee, were killed Sunday (20) when their car went out of control and crashed through a store window in Sloansburg, N. Y. They were driving home after working with the Tucker band at a private party at the Waldorf-Astoria Hotel, N. Y.

Brown was 29 and Dee, who was known in private life as William Arthur De Santolo, was 31.

Hunter's 11-Man Orch For Theatre Dates

"Ivory" Joe Hunter, pianist-vocalist, who has been touring the midwest with an eight-man combo, will work with an 11-man orch when he begins a series of theatre dates in the east next month. Hunter will front the orch at the Royal Theatre, Baltimore; Howard, Washington, and Earl, Philadelphia.

Hunter will revert to the eight-man combo when he heads out on a string of 65 one-niteers in July.

Houston Symph's Surplus

Houston, May 22. The Houston Symph, directed by Efrem Kurtz, concluded the 1950-51 season—biggest in its 38-year history—with a surplus of \$546,25. Treasurer Max Levine reported at the annual membership meeting. Income for the year was \$387,979, expenses totaled \$387,432.

VAUGHN MONROE'S BIG RECORD HIT

SOUND OFF

DUKE WORTH CHANT

SHIRLEY BROWN

MIKE PATRICK

1225 5TH AV. NEW YORK 10

JOHNNY MARKS'

HOW LONG IS FOREVER?

ST. NICHOLAS MUSIC, INC.

1619 Broadway, New York 19, N. Y.

Chicago — Hollywood

EVERYONE'S LISTENING TO . . .

THE SYNCOPATED CLOCK

LEROY ANDERSON'S Music — MITCHELL PARISH'S Lyrics

MILLS MUSIC, INC. 1619 Broadway, New York 19

Mindy's IN TWO GREAT VOICES . . .



Mindy Carson and Mindy Carson
harmonizing together on two GREAT SIDES . . .



LONELY LITTLE ROBIN

backed with

YOU ONLY WANT ME WHEN YOU'RE LONESOME

20-4151

47-4151



RCA VICTOR Records

DECCA *data*

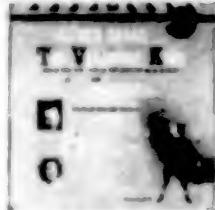
ALFRED DRAKE

in

"THE VAGABOND KING"

(Rudolf Friml-Brian Hooker)

with

**MIMI BENZELL
FRANCIS BIBLE**
Orchestra Under Direction of
JAY BLACKTON

Selections include: Overture: Love Me Tonight -- Song Of The Vagabonds -- Only A Rose -- Song Of The Vagabonds -- Some Day Only A Rose -- Tomorrow -- Huguetto Waltz -- Love Me Tonight -- (1) Nocturne (2) Finale.

Decca Album DA-855—Four 10-inch 78 RPM Records—Price \$4.75

Decca Album 9-235—Four 45 RPM Unbreakable Records—Price \$4.15

DL 7014—10-inch Long Play Microgroove Unbreakable Record—Price \$3.00

CARMEN CAVALLARO

Selections From

"GUYS AND DOLLS"



Piano Solos

Selections include: A Bushel And A Peck—I've Never Been In Love Before—I'll Know—(1) Pogues For Tinberns (2) My Time of Day—Guys And Dolls—(1) More I Cannot Wish You (2) Luck Be A Lady—if I Were A Bell—(1) See Me (2) Sit Down, You're Rockin' The Boat.

Decca Album A-870—Four 10-inch 78 RPM Records—Price \$4.15

Decca Album 9-254—Four 45 RPM Unbreakable Records—Price \$3.75

DL 5348—10-inch Long Play Microgroove Unbreakable Record—Price \$3.00

LEROY ANDERSON CONDUCTS

His Own Compositions



LEROY ANDERSON

and His "Pops"
Concert Orchestra

Selections include: Sleigh Ride—Promenade—The Syncopated Clock—the Waltzing Cat—Serenade—Saraband—A Trumpeter's Lullaby—(1) Jazz Phrasate (2) Jazz Logate.

Decca Album DU-810—Four 10-inch 78 RPM Deccalite® Records—Price \$4.75

Decca Album 9-151—Four 45 RPM Unbreakable Records—Price \$4.15

DL 7509—10-inch Long Play Microgroove Unbreakable Record—Price \$3.00

*Unbreakable Under Normal Use.

DECCA
RECORDS
America's Fastest
Selling Records!

RETAIL DISK BEST SELLERS

VARIETY

Survey of retail disk best sellers, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

Week Ending
May 19

This Last wk.	Artist, Label, Title	New York—(Decca Stores)	Chicago—(Hudson Ross)	Los Angeles—(Denel's Music Shop)	Boston—(Boston Music Co.)	Cleveland—(Record Mart)	Kansas City—(Jenkins Music Co.)	Seattle—(Sherman-Clay)	Detroit—(Grinnell Bros.)	Indianapolis—(Pearson's)	Minneapolis—(Don Leary)	St. Louis—(Ludwig Music House)	Philadelphia—(Wanamakers)	TOTAL POINTS
1 1	LES PAUL-M. FORD (Capitol) "How High The Moon"—1451	9 6	2 1	4 1	1 1	7 4	2 3	3 3	1 1	7 4	2 3	3 3	3 3	89
2 4	NAT "KING" COLE (Capitol) "Too Young"—1449	10 1	3 4	9 3	3 3	8 5	1 1	5 5	1 1	7 7	2 2	1 1	73	
3 2	PATTI PAGE (Mercury) "Mockin' Bird Hill"—5595	7 5	... 2	3 3	... 2	5 5	... 2	3 3	4 4	4 4	4 4	4 4	4 4	
4 3	WEAVERS (Decca) "On Top of Old Smoky"—27515	3 3	5 8	7 10	10 10	6 1	9 2	8 3	1 1	6 1	4 4	4 4	4 4	
5 5	VAUGHN MONROE (Victor) "Sound Off"—20-4113	5	7 3	10 2	4 7	6 6	7 7	5 5	2 2	4 4	4 4	4 4	4 4	
6 9	FRANKIE LAINE (Columbia) "Jesbel"—39367	8 7	6 1	9 2	8 3	7 7	6 6	5 5	2 2	3 3	4 4	4 4	4 4	
7 8	MARIO LANZA (Victor) "Loveliest Night of Year"—10-3300	2 2	6 6	5 5	5 5	5 5	5 5	5 5	5 5	5 5	5 5	5 5	5 5	
8 15	VAUGHN MONROE (Victor) "Old Soldiers Never Die"—20-4146	5	5 5	5 5	5 5	5 5	5 5	5 5	2 2	2 2	2 2	2 2	2 2	
9 11	FRANKIE LAINE (Columbia) "Rose, Rose, I Love You"—39367	10 5	5 5	1 1	3 3	8 8	10 10	8 8	8 8	8 8	8 8	8 8	8 8	
10 7	LEROY ANDERSON (Decca) "Syncopated Clock"—40201	1 1	10 3	8 8	8 8	8 8	8 8	8 8	8 8	8 8	8 8	8 8	8 8	
11 6	MARIO LANZA (Victor) "Be My Love"—10-1567A	6 6	1 1	4 4	4 4	4 4	4 4	4 4	4 4	4 4	4 4	4 4	4 4	
12 13	BING-GARY CROSBY (Decca) "Maggie Blues"—27577	8 8	6 6	1 1	10 10	10 10	10 10	10 10	10 10	10 10	10 10	10 10	10 10	
13 10	BILLY ECKSTINE (MGM) "I Apologize"—10903A	4 4	8 8	9 9	7 7	7 7	7 7	7 7	7 7	7 7	7 7	7 7	7 7	
14 16	PATTI PAGE (Mercury) "Would I Love You"—5571	10 10	5 5	5 5	5 5	5 5	5 5	5 5	5 5	5 5	5 5	5 5	5 5	
15A 17	LES PAUL-MARY FORD (Capitol) "Mockin' Bird Hill"—1373	2 2	2 2	2 2	2 2	2 2	2 2	2 2	2 2	2 2	2 2	2 2	2 2	
15B 14	REYNOLDS-CARPENTER (MGM) "Aba Daba Honeymoon"—3282	5 5	5 5	5 5	5 5	5 5	5 5	5 5	5 5	5 5	5 5	5 5	5 5	
16	VAUGHN MONROE (Victor) "On Top of Old Smoky"—20-4114A	2 2	2 2	2 2	2 2	2 2	2 2	2 2	2 2	2 2	2 2	2 2	2 2	
17A 12	FLORIAN ZABACH (Decca) "Hot Canary"—27509	4 4	4 4	4 4	4 4	4 4	4 4	4 4	4 4	4 4	4 4	4 4	4 4	
17B	DINNING SISTERS (Capitol) "Shenandoah Waltz"—1429	4 4	4 4	4 4	4 4	4 4	4 4	4 4	4 4	4 4	4 4	4 4	4 4	

Disk Best Sellers by Companies

(Based on Points Earned)

Label	No. of Records	Points	Label	No. of Records	Points
Capitol	4	180	Columbia	2	69
Victor	5	141	Mercury	2	64
Decca	4	96	M-G-M	2	27
	1		2		
GREAT CARUSO			KING AND I		
Mario Lanza			Broadway Cast		
Victor			Decca		
DM-1506			CD-244		
LM-1127			DA-825		
WDM-1506			9-203		
			CU-244		
			DLP-8036		
			SOUTH PACIFIC		
			Broadway Cast		
			Columbia		
			M-1850		
			ML-4180		

FIVE TOP ALBUMS

On the Upbeat

New York

George Shearing into the Birdland, N. Y., July 1 for 18 days . . . Eddie Wolpin, Famous Music's professional manager, back at his desk after a week's vacation in Nassau . . . Abbey Albert orch opened at the Stork Club, N. Y., Monday (21) . . . Dale Craig, former advance publicity man for the Elliot Lawrence orch, left the band to return to the trucking business . . . Ned Harvey orch opens the Capri Beach Club, Atlantic Beach, L. I., May 26 . . . Johnny Marks, St. Nicholas Music head, back from a quick Coast o.n. . . . Jose Meliss Trio held over for an additional six weeks at the Park Sheraton Hotel, N. Y. . . . Duke Ellington orch returns to the Birdland, N. Y., sometime in June . . . Terry Van Tell, pianist, held over indefinitely at Bill Bertolotti's, N. Y. . . . Norman Granz in N. Y. this week to plan the fall tour for "Jazz at the Philharmonic." Tour is scheduled to tee off at Carnegie Hall, N. Y., Sept. 14.

Chicago

Edgewater Beach Hotel's outdoor beachwalk has Jerry Gray set for June 7, followed by Russ Morgan July 6 and Xavier Cugat Aug. 9 . . . Benny Strong set for Peony Park, Omaha, July 3 for six days, following at Wald Lake, Mich., July 11 for one week . . . pubber Bobby Mellin picked up copyright to Bill Snyder's "Chicago Concerto." Mills acquired orchestra's

"My Dearest" and Cornell Music grabbed his "Lover's Honeymoon" . . .

Teddy Phillips into Peabody Hotel, Memphis, June 11 for three weeks, then to Balinese Room, Galveston, July 3 for month . . . Dick Jurgens goes to Ideal Beach, Monticello, Ind., July 4 for five days . . . Chuck Foster set for Elitch's, Denver, July 11 for two weeks, followed by Orrin Tucker July 24 for two weeks . . . Lawrence Welk plays Last Frontier Days, Cheyenne, Wyo., July 23 for five days . . . Frankie Masters into Claridge Hotel, Memphis, July 20 for two weeks . . . deejay John McCormick ankles his WJJD across-the-board platter show this week . . . Jerry Gray pacted for Lakeside Ballroom, Denver, July 13 for two weeks . . . Tex Cromer set for Lake Lawn, Delavan, Wis., June 29 for 10 days . . . Red Norvo into Zanzibar, Denver, May 28 for two weeks . . . Henry Busse plays Trocadero, Evansville, Ind., Aug. 3 for two weeks . . . Russ Carlyle into Forest Park Highlands, June 29 for one week . . . Joe Reichman into Muehlebach Hotel, Kansas City, June 13 for month, then into Peabody Hotel, Memphis, July 16 for a month . . . Wally Ruhl to Riviera, Lake Geneva, Wis., June 29 for three weeks . . . Blackstone's Hotel's Mayfair Room, on society band policy, shutters next month for the summer . . . Art Kassel plays Cavalier Beach Hotel, Virginia Beach, Va., July 13 for two weeks.

Cleveland

Johnny Singer's crew returns to Hotel Cleveland Bronze Room tomorrow (24) for second summer. Carl Sands, there nearly two months, taking band back to Chi-

cago . . . George Sterney orch to do five weeks at Akron's Mayflower Hotel, followed by a tentatively set hot-weather run at Zephyr Room here . . . Hal McIntyre sets off Chippewa Lake Park's ballroom on fulltime sked May 30, after one-day stand at Crystal Beach Park Sunday . . . Skybar Club capped strong week by Herbie Fields' band by sponsoring it in a special dance-floor show at the 1,500-capacity Towne Club . . . Chick Alberto's Trio opened new Mirror Show-Bar, formerly Sonny's Show-Bar, taken over by Nick Zlatek . . . Vic Stuart moves into ballroom of Euclid Beach Decoration Day to start its 51st summer .

THE LOVELIEST NIGHT OF THE YEAR

PROGRAM
"THE GREAT CARUSO"
HIT SONG

THE LOVELIEST NIGHT OF THE YEAR

Paul Francis Webster



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WILEY**

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5 Years on Capitol Records

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"DON'T BE LONELY"

Opening
Capitol Theatre

New York

TOMORROW

RECENT TV APPEARANCES
★ KEN MURRAY SHOW
★ BOB HOPE SHOW
★ ED SULLIVAN SHOW
★ MILTON BERLE SHOW

N.Y., Dallas Candidates for Lone Open Bd. Post to Spark AFM Convention

Focal point of interest at the American Federation of Musicians' convention, opening at the Hotel Commodore, N. Y., June 4, will be the close fight among the candidates for the executive board. Leading contender for one open spot on the board is Charles Iucci, secretary of New York's Local 802, which is giving all-out support to its candidate. It's understood that AFM proxy James C. Petrillo is backing Iucci in the race, although the union chief will not be in a position to make an open declaration.

J. W. Parks, exec board member from Dallas, created the opening on the board by his decision to run again. It's expected that Parks, however, will nominate William Harris, proxy of Dallas Local 147, to fill the vacated spot. In such an event, a tight contest will shape up between Iucci and Harris. Other four members of the exec board, including one from Canada, and four AFM officers are due for re-election.

Iucci's candidacy marks the strongest bid for the New York local, the biggest in the Federation. To put a man on the exec board since it was organized, Local 802 never has had a member on the board, although William Krengood, secretary of old Local 310 in New York, served in that post about 35 years.

Iucci's chances are considered good in view of the fact that the New York local will play host to the convention delegates. It's the first time since 1904 that the national convention has been held in this city. Some 1,200 delegates, the largest in the Federation's history, are slated to attend the convention.

Local 802 is throwing a dinner-entertainment for the delegates' party at the Commodore's Grand Ballroom, June 6, with a private dinner for AFM officers being held the day before the convention opens. Local 802 execs hope to melt

the sectional rivalries which have resulted in the consistent defeat in the past for N. Y. candidates for the exec board.

CLARIFY BRIT. RIGHTS ON 'TENN. WALTZ'

London, May 22. Confusion over the British copyright ownership on "Tennessee Waltz" has been clarified here following a dispute between Chappell Music and a Campbell-Connelly Music firm subsid. Cinephonie. Latter firm has taken over the British and European copyrights with Chappell withdrawing its claim on the tune.

Tune has duplicated its American click in the British market. It has been on top for 11 consecutive weeks, with around 250,000 sheet music copies sold and 18 different platters, 10 of which are British-made.

Fred Day Back to England

Fred Day, of the British publishing house, Francis, Day & Hunter, returns to England Saturday (26) after a six-week stay in N. Y. Day had been lining up American tunes for British publication.

During the past week Day bought two songs from the E. B. Marks catalog. "Fireman, Fireman, Save My Heart" and "I'd Like To Change the Alphabet, Baby."

Manuel Rosenthal, conductor of the Seattle Symphony Orchestra, flew from N. Y. to South America last week, where he will conduct the National Orchestra of Brazil, in Rio de Janeiro, and the Colon Orchestra in Buenos Aires.

Arpege Music Corp. chartered to conduct a music publishing business in New York. Capital stock is 100 shares, no par value.



ART MOONEY AND HIS ORCHESTRA

"MY TRULY,
TRULY FAIR"

"LOVE, I'D
GIVE MY
LIFE FOR YOU"

MGM 10984 78 RPM

K 10984 45 RPM

M-G-M RECORDS



5TH AVENUE NEW YORK CITY

RETAIL SHEET BEST SELLERS

VARIETY

Survey of retail sheet music sales, based on reports obtained from leading stores in 12 cities and showing comparative sales rating for this and last week.

Week Ending May 19

National Rating	Title and Publisher												TOTAL POINTS
	New York, MDS	Chicago, Carl Fisher	Los Angeles, Morse M. Freeman	Boston, H. N. Honeyeyer	St. Louis, St. Louis Music Supply	Detroit, Grinnell Bros.	Philadelphia, Charles Dumont	Indianapolis, Pearson's	Kansas City, Jenkins Music Co.	Rochester, Neisner Bros.	Minneapolis, Schmitt Music Co.	Cleveland, Grossman Music	
1 1	"Mockin' Bird Hill" (Southern)	1 1	1 1	1 1	1 1	1 2	2 2	2 2	1 3	1 1	1 1	1 1	115
2 3	"On Top of Old Smoky" (Folk-W)	3 2	9 8	3 5	3 6	1 2	2 3	3 3	3 3	3 3	3 3	3 3	83
3 4	"Too Young" (Jefferson)	2 4	5 4	8 1	8 4	7 2	7 2	7 2	7 2	7 2	7 2	7 2	75
4 2	"If" (Shapiro-B)	7 4	3 8	1 5	4 3	8 8	8 8	8 8	8 8	8 8	8 8	8 8	56
5 9	"How High the Moon" (Chappell)	8 3	5 4	4 4	4 4	4 4	4 4	4 4	4 4	4 4	4 4	4 4	48
6 5	"Be My Love" (Miller)	10 3	7 4	4 4	5 6	5 5	5 5	5 5	5 5	5 5	5 5	5 5	39
7 7	"It Is No Secret" (Duchess)	5 5	9 2	2 2	2 2	2 2	2 2	2 2	2 2	2 2	2 2	2 2	31
8 6	"Would I Love You" (Disney)	9 4	7 6	5 5	7 7	10 10	10 10	10 10	10 10	10 10	10 10	10 10	29
9 10	"May Lord Bless You" (Pickwick)	7 2	5 5	7 7	7 7	7 7	7 7	7 7	7 7	7 7	7 7	7 7	23
10 11	"Sparrow Tree Top" (Santy-J)	6 10	10 10	4 4	4 4	4 4	4 4	4 4	4 4	4 4	4 4	4 4	20
11 8	"Beautiful Brown Eyes" (Amer.)	9 3	5 5	8 8	8 8	8 8	8 8	8 8	8 8	8 8	8 8	8 8	19
12 11	"I Apologize" (Crawford)	2 9	9 9	6 6	6 6	6 6	6 6	6 6	6 6	6 6	6 6	6 6	16
13A	"Old Soldiers Never Die" (Warock)	4 10	10 10	7 7	7 7	7 7	7 7	7 7	7 7	7 7	7 7	7 7	15
13B	"Loveliest Night Year" (Robbins)	6 6	9 9	6 6	6 6	6 6	6 6	6 6	6 6	6 6	6 6	6 6	15
14	"Jesel" (BMI)	10 10	10 10	5 5	5 5	5 5	5 5	5 5	5 5	5 5	5 5	5 5	14

Inside Orchestras—Music

Although singer Wendy Waye etched her first disk for Music of Our Time, Boston diskery, more than a month ago, the platter will not be released until one of the tunes, "Stay Close To People," has been placed with a publishing house. Song, penned by Martin Lawrence, was set as the "B" side to Cole Porter's oldie "Down in the Depths," but advance plays brought six bids from publishers for the unpublished "Stay Close To People." Leading contenders for the tune are Lou Levy and Howie Richmond. Lawrence and diskery are holding off decision until Richmond returns from European jaunt in mid-June.

Execs of the American Society of Composers, Authors and Publishers are now talking about their former headquarters in Rockefeller Center, N. Y., as "the good old days." Since moving to their new offices on Madison Ave. and 36th St., they have been bombarded with beefs from writers about "being too far out of the midtown area."

Capping the climax to ASCAP headquarter headaches, a generator in the new building blew out recently, filling the offices with acrid smoke and cutting off the lights. As a result, ASCAP personnel couldn't get back to their desks for almost three days.

Pickwick Music is going in for an extensive academic promotion in behalf of the Meredith Willson tune, "May the Good Lord Bless and Keep You." Charles Janoff, firm's professional manager, has set the tune with about 200 high schools, where student choral groups will sing it at commencement exercises when the current term ends. In a similar promotion, Pickwick has also contacted Chambers of Commerce at all seaside resorts to plug the tune. "I Do Like To Be Beside the Seaside."

Music publisher Happy Goday has been set for the forthcoming Maurice Duke indie film, "Disk Jockey," in name only. Pic's star, comedian Lenny Kent, plays the part of a Broadway music publisher whose name in the film is "Happy Goday." Goday, who heads Goday Music here, gave Duke a release to use his name in the pic last week.

Columbus Preps To Revive Symph Orch

Columbus, O., May 22. Music lovers here haven't got over the demise of the Columbus Philharmonic two years ago, and a Women's Philharmonic Committee is still at work raising money against the day when the city can again afford an orchestra.

In line with this undercurrent, Norman Nadel, music critic for the Columbus (O.) Citizen, last week ran a series of five articles called "Blueprint for Orchestra," in which he outlined the steps Columbus could take to form and maintain a grand or concert orchestra of 50 pieces. Nadel, by the way, was one of the moving spirits behind the formation of the now-defunct Philharmonic back in 1940.

Nadel believes that an orchestra of part-time musicians led by a fulltime conductor could operate on an extra fund of \$70,000, this to be raised by a single municipal arts fund campaign. He envisages a 20-week season with three rehearsals and one performance each week.

Cite Mahalia Jackson

Paris, May 22. Gospel singer Mahalia Jackson was awarded the "Grand Prix du Disque" by the Charles Cros Academie here for her waxings of "I Can Put My Trust in Jesus" and "Let the Power of the Holy Ghost Fall on Me."

The disks have been released in France on the Vogue label and in the U. S. on Apollo.

Victor's 'Carmen' Album

RCA Victor is disking a full-length "Carmen" album next Monday (28), with Rose Stevens, Jan Peerce, Licia Albanese and Robert Merrill under Fritz Reiner's baton.

Reiner will conduct the "Carmen" production at the Met next season, with Miss Stevens in the title role, but the Victor album is an independent package.

Johnnie Evans has been appointed head of N. Y. recital department for Columbia Artists Mgt. Veronica McGarrigle will be assistant manager.

Menuhin Down Under

Sydney, May 15. Violinist Yehudi Menuhin will arrive in Sydney by air from Europe May 23, and will give recitals at Town Hall May 26 and 30; June 2 and 4. Leon Pommers will assist at the piano.

Pianist Hepzibah Menuhin is to join her brother in Australia, and they're expected to play together in a small number of sonata recitals.

Columbia Records
Red Sails in the Sunset #39364
Syncopated Clock #39328

KEN GRIFFIN

Direction: MILO STOLT
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EDITH PIAF—Columbia
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IT NEVER HAPPEN' TO ME

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BROADCAST MUSIC INC. 580 FIFTH AVENUE NEW YORK 19, N.Y.

AGVA Sets Strike Meet Monday To Belt Borscht With New Scale

The N. Y. branch of the American Guild of Variety Artists has called a strike meeting for midnight Monday (28) at the Capitol Hotel, N. Y., to discuss the possibility of a strike against operators of borscht belt hotels for failing to agree to a higher scale this season. Performers will also be asked to ratify the new scale and discuss a course of action.

The borschters say that they are willing to go along with scale set up last season but cannot go for the new rate, which, in some cases, is \$10 per performer per night higher than that of last season. The new scales would be the highest in mountain resort history.

A performer committee earlier set up a scale for Class A hotels which calls for \$40 per night for singles; \$60, doubles; \$77.50, trios; \$95, quartets, and each additional performer to get \$15. In B spots scale was established at \$27.50, singles; \$47.50, doubles; \$55, trios, and \$69.50 for quartets with \$10 additional for added performers in each act. A new chorus classification of \$15 in A spots and \$10 in B hotels was added this season.

Last year's scale, which the operators are seeking to maintain, is \$30 in A spots; \$21.50 in B spots for singles; \$50 in A and \$37.50 in B for doubles; \$65 in A, \$47.50 in B, for trios; \$80 in A, \$57.50 in B, for quartets, and each additional entertainer in an act, \$15 in A spots and \$10 in B spots.

Previous discussions with the innkeepers have been on the higher scale set up by the performer committee, which hasn't been formally ratified by the membership but is expected to be done at Monday's meet.

AGVA SLAPS \$100 FINE ON BAYLOS FOR CUFFOS

Miami Beach, May 22. Executive board of American Guild of Variety Artists local fined Gene Baylos \$100 for cuffo performances in cafes where he was not employed.

The assessment resulted from a charge that he had done his act at the San Souci Blue Sails Room after being introd. Baylos' claim that his free stints were a builder-upper for bookings for himself was ignored. He closed May 13 at the Casablanca's Club Morocco, and through the past six months has worked at Copac City, Clover Club (two engagements) and many other club dates.

Board, it is reported, has decided to crack down on "for free" performances, even to the point where the act, after introduction, clowns from table or around and without going on stage. The ad lib appearances were ignored through most of the winter season. Most were made in early a.m. hours when AGVA reps weren't around. Current fine was result of alleged continued violation of the Guild ruling against such "in persons."

Melba Nixes Grade Deal For New Pierre Setup

Stanley Melba will remain as entertainment director of the Pierre Hotel, N. Y., and will run his own booking agency. He's bowed out of a new affiliation with the N. Y. office of Lew & Leslie Grade Agency of London. Deal, set several weeks ago, had been contingent upon approval of the London office, which was subsequently given.

However, the Pierre countered with increased chores for Melba, giving him responsibility over food as well as entertainment. He then nixed the Grade offer, though he would have continued to direct the Cotillion Room entertainment even after he joined the agency.

Eddie Elkart, Grade veepie in charge of the N. Y. office, has not named a replacement.

N.Y. Roxy Skedding Return of Ice Shows

Ice shows are slated to return to the Roxy Theatre, N. Y., starting June 12. Arnold Shoda is the first tank headliner to be pacted. Blade displays occupy the house for about six months each year.

The Andrews Sisters will top the pre-skating bill.

Murphy Sets June 26 For Flushing, N. Y., Aqua

Elliott Murphy is slated to resume his water shows at Flushing Meadows Amphitheatre, Flushing, N. Y., June 26. Format will be similar to that of previous years, with weekly vaude acts and a permanent swim cast.

Murphy operates in the building which housed Billy Rose's "Aquacade" at the New York World's Fair.

Quebec's Local License Ruling Worries Agents

New York agencies face an important loss of revenue because of a ruling by the province of Quebec requiring that acts be booked through an agent licensed in that province. No official notification has been received by the New York commission men, but Canadian agents are wiring and calling the Manhattan percenters, apprising them of the new ruling.

Montreal is currently one of the most important centers of cafe bookings. Spots such as Chez Paree, Bellevue Casino, Montmartre, Casa Loma, Mt. Royal Hotel and others use name talent plus a large number of smaller acts. Majority of the talent is bought from N. Y. agencies, although many headliners are imported from France.

The Gotham agents are still studying the proposition. Pending arrival of the text of the new laws, they will make no tieups with Canadian 10% series.

One agent stated that, should it be impossible to do business with talent buyers in that area, an arrangement will be made giving local agencies a small commission.

This arrangement has long been in effect in Pennsylvania and Florida, both states having laws forbidding any but agents licensed in that state from selling there. General cut to a local agent is 1% and frequently in the case of top bookings, less.

Texas State Fair Books Water Show for 10 Days

Dallas, May 22.

Water Follies of 1951, a 23-act musical revue along aquacade lines, will be presented by the State Fair of Texas in a 10-day stand starting June 1 at the Dallas Ice Arena.

The show, playing in the 6,000-seat arena, will be presented in two huge tanks and on a large stage. Revue stars Eddie Rose. There will be 10 evening performances and four matinees.

Radio Vet Wills \$2,800 To Two British Funds

London, May 15.

Norman Long, who was the first regular entertainer on radio here in 1922, made bequests to the Variety Artists Benevolent Fund and the Concert Artists Assn. in his \$160,000 will published recently.

Each of the two organizations receives \$1,400, remainder of his estate being distributed between his sister, nephew and friends.

Fire Razes Maine Nitery

Portsmouth, N. H., May 22. Stardust Inn, operated in nearby Kittery, Me., by Warren Wurm, was destroyed by fire last week with a loss estimated at \$125,000. Within a few days, the establishment was to have been sold to a Lynn, Mass., corporation for \$140,000, the proprietor reported.

Since nightclubs, with liquor and floor shows, are banned in New Hampshire, the Stardust Inn, just across the Maine state line, drew heavy patronage from Granite Staters in this area.

Hildegarde's Holdover

Dallas, May 22.

Sock biz cued holdover of Hildegard at the Hotel Adolphus Century Room this week. Singer has been extended four nights, to tomorrow (23).

Hildegard was to open Monday (21) at Washington-Youree Hotel, Shreveport, La.

Philly's Click Does Folderoo; Owes 15G Taxes

Philadelphia, May 22.

The Click, showiest of Philadelphia night spots, folds tomorrow night (Wed.). Noro Morales orch is current on the bandstand, which has played name-band policy during its five-year existence.

The present owner is Advance, Inc., the fifth in a series which started with Frank Palumbo and Benny Corson, who built the spot in 1946 at a cost of approximately \$100,000. Palumbo and Corson ran the Click for two and a half years. The second owner was Joseph Levin of New York, and the third was Nicky Blair, also of New York. Sam Singer, of the Club Harlem, Atlantic City, temporarily took over the spot last November, but abandoned it before it got into full operation.

Back taxes owed the Government, state and city authorities, amounting to \$15,000, which accrued before Advance, Inc., took over, was the major hurdle.

Lionel Friedman Co., owner of the building, will take over after the final show.

H'wood AGVA Nixes 2 Agents' Renewal On 'Doubling' Claim

Hollywood, May 22.

American Guild of Variety Artists has refused to grant renewals of booking franchises to two southern California agencies, Jay Eslick and Lee Adena. Eslick, who for years has operated a nitery and booking office in San Diego and had been recognized by AGVA for some time, was nixed on renewal on the ground that he is a member of the American Federation of Musicians. AGVA apparently was unaware that Eslick regularly conducts his own band in San Diego spots.

Union's edict is based on an old bylaw that no active performer, even one belonging to AGVA, can operate a booking business as a sideline. Adena agency, long standing Pasadena one-night outfit, was turned down because "the firm is interested in too many other enterprises to be of real value to show business."

SPIKE JONES SET FOR LAS VEGAS IN JULY

Spike Jones has been inked for a two-weeker at the Flamingo Hotel, Las Vegas, starting July 20, and will follow that with a concert tour.

Jones, slated to return this week from a date at the Moana Hotel, Hawaii, will take a rest before tackling the Vegas job.

Riviera's Bill Miller Eyeing Ciro's, Miami

Negotiations are on for Bill Miller, operator of the Riviera, Ft. Lee, N. J., to take over Ciro's, Miami Beach. Deal has been tentatively made with Nat Harris, who operated the now-defunct Harem, N. Y., and who is president of Ciro's operating corporation. Deal may be concluded by end of the week.

Pending a full inventory of the spot's assets, purchase price is expected to be around \$100,000, according to Miller.

Miller stated he's planning to operate Ciro's as a supper club. Rhumba band policy will prevail.

Summer Mothballs for N.Y. Capitol

Will Mark Nadir for B'way Vaude

DeMarcos to Reopen

Cotillion in Sept.

The Cotillion Room of the Pierre Hotel, N. Y., will close June 10 and reopen in late September with a name policy. Tony and Sally DeMarco are slated for the fall preem session. Other names will be lined up by Stanley Melba, inn's entertainment director.

Final display starting Tuesday (29) will have magico Russell Swann and singer Jo Sullivan, latter holding over.

N.Y. Late Hour Biz Disappears In Most Cafes

One of the factors that makes nitery operation extremely hazardous is the virtual disappearance of late business, except when there's high-powered attraction. Major portion of the post-midnight trade in New York, these days, is at the Copacabana, where Martin & Lewis headline. Patronage is lush even at the third show run off at about 2:30 a.m.

However, it's conceded that the Copac biz is the exception. Most of the other spots are fairly lucky to get a comfortable house at the midnight show on week days. Saturday nights, of course, are different, since virtually all clubs do three shows.

Lack of late trade deprives the bonifices of the most profitable facet of the night club operation as majority of the coin comes from liquor sales. On the other hand, most bonifices claim that there's little profit in dinners.

Cafe operators declare that the paucity of late business comes generally when there's a slump in other fields. Majority of the town's niteries are on the ropes and many are just hanging on until the college prom season is over. The Latin Quarter, Riviera and the Copac continue to do big, but with the exception of the Copac, the midnight trade is considerably below that of the dinner business.

Chi's Don Roth to Go 'Frantic' After 'Roaring'

Chicago, May 22.

Don Roth, owner of the Blackhawk bistro here and of the "Roaring '20's" revue which has been at his spot for the past 13 months, is packaging a new revue, "Frantic '30s." Will open it at the Savoy Hotel, Miami Beach, July 1 for two months. Then comes here to replace "Roaring." Latter will play hotels and theatres.

Mervyn Nelson, who produced the first show, will do the "Frantic" job. Rob planes to New York this week to pact talent.

Arena Setup for Boston's Copley Plaza Falls Thru

Boston, May 22.

Projected plans for a theatre-in-the-round at Hub's Copley Plaza Oval Room, skedded to get underway July 9, have been scuttled with prospective operating nut exceeding the potential capacity grosses given as the reason for the decision.

Room, which normally shutters for the summer, will remain open this year sans floor show and cover charge, but with a Marshard unit furnishing dance rhythms. New policy goes into effect June 9, with Evelyn Knight heading the bill for the final stanza.

Sylvie's Doubling

London, May 15.

Sylvie Saint Clair, Franco-American comedienne who was a pioneer DuMont video personality in N.Y., is set for Churchill's, local nitery, after a month at the Society.

She's also active on BBC locally with radio and TV shows.

Broadway will have the lowest number of vaudfilm houses since the depth of the depression when stagshows at the Capitol Theatre are yanked early in July. It's the third Broadway house to announce recently the end of a vaude policy.

The Strand closes for alterations May 29, with talent resumption uncertain. Departure of Palace bills is tentatively set for June 6, although there's a possibility of further weekly reprieves. The Paramount and Roxy will be the sole stem showcases, while Radio City Music Hall will continue with presentations.

The Cap's entry into straight films, although not altogether unexpected in view of diving business there, still came as a shock. It had been felt that the dismal takes at Loew's State, which called off vaude several years ago, would discourage a straight picture policy.

Actually, the Cap's closing isn't definite, but it is known that Juanita Hall, who was signed for early July, was let out of that contract and booked for the Paramount instead, starting June 20. Lee Brown's orch, Ethel Waters and Margaret Whiting will headline the Capitol's last three shows. Other commitments have been cancelled.

With the Cap's closing virtually certain, showmen are now seriously concerned with vaude's future. Its near-total elimination would mean the end of deluxe showcasing for talent, important sources of talent development for other fields, particularly musicals, films and video, and above all, an important source of revenue for hundreds of acts. Nationally, there are now only about nine full weeks available, and several theatres around the country are in shaky condition.

Don't Blame TV

Theatremen are inclined to believe television as the major cause of vaude shutterings. As one booker put it, "People just won't stay in seven nights a week." Another claims that the high cost of living is the primary cause of decline in attendance. It is pointed out that one of the primary failings of vaude is its inability to make entertainment a necessity instead of a luxury. The auto industry, for instance, is now in the necessity class.)

Among talent agency spokesmen, one theory is that the high cost of theatre admissions is discouraging family trade. Most percents, however, decrie the lack of new presentation ideas during

(Continued on page 53)

AGVA PLASTERS 'UNFAIR' TAG ON BEATTY CIRCUS

Hollywood, May 22.

American Guild of Variety Artists board here has recommended that the Clyde Beatty Circus be placed on the "unfair" list for allegedly failing to issue AGVA contracts to at least 30 performers. AGVA claims most of the performers are also in arrears on dues.

Union claims Beatty, now in Santa Cruz, Cal., has done nothing to aid collection of dues.

'H'wood Revue' Set For Far Eastern Junket

Hollywood, May 22.

"Hollywood Revue of 1951," 17-person troupe booked by Arthur Silber, planes to the Far East May 26 for a 12-week theatre junket. Tees off with a week in Honolulu, thence to Guam for a week and Manila, Hong Kong for five weeks each. Silber, who said AGVA has cleared all players with theatremen in each stop, has posted salary bond and is paying fare both ways. Because of language barrier in Manila and Hong Kong, music, dancing acts and girls dominate the lineup.

Booked for the trek are Moore and Morell, dance team; Bud Rochelle, dancer; Wayne Anderson, vocalist; Penny McGuigan, tap dancer; Shirley Martin, singer; Rose Bascomb, warbler and rope expert; Shirley Ladeen, acro dancer; Louise Haines, thrush who plays accordion and guitar, and an eight-girl line.

Chez Paree, Chi.

Chicago, May 18.
Jimmy Durante with Eddie Jackson, Jack Roth, Jules Buffano, Copsey & Ayres (3). Cathy Cole, Rhodes & Kyle, Billie Shepard, Chez Adorables (10). Cee David, son Orch (10), Pancho Orch (3); \$3.50 minimum, \$1 cover.

Jimmy Durante is back at the Chez and they need rubber walls to handle the mobs at the second-floor nitery which the Schnoz calls the "hayloft." Comedian added another smash opening to his long list, demonstrating again that his fans are like his gags—*"I've gotta million of 'em."* He opened the first show hot and closed it hotter, sending the early evening diners away rejerking.

Durante's opening night was another triumph for the guy who wins new followers every time he bashes a hat; but a new element was observable at the curtain-raiser, one which will likely become even more apparent during the balance of his stay. Despite the rush by the regular Chez ring-siders to grab the reservations for the pregm, there was a generous sprinkling of new faces. And of this group, a spot check revealed that many of them were out to see the Schnoz in the flesh after getting a teaser taste of his clowning from his NBC television stints.

Durante walked onto the floor

to an ovation that had the enthusiasm of a political rally, and a lot more sincerity. Some nine hats, two pianos and 45 minutes later, he and partner Eddie Jackson strutted off to a round of applause that would have been a standing cheer had there been room in the packed house for anyone to get to their feet. It wasn't a conquest—the Schnoz had the mob with him from the start—but it was a reaffirmation of his tremendous hold on the patrons.

He worked against a backdrop of almost continuous laughter. His Steinway splinterings, the "new-hat-for-each-gag" gesture, the digs at the "money-hungry bosses," the sly ogling of the Chez Adorables line and the "look to your laurels, Pinza" warbling remain as inimitable and fresh as ever.

Then, too, there's Durante's crew—Eddie Jackson, Jack Roth and Jules Buffano. Jackson's "Reuben, Rastus, Johnson Brown," drummer Roth and keyboarder Buffano earn the big responses they get.

With Durante as the main course, it's admittedly a tough date for the rest of the show. However, the prelim acts are all top-drawer and deserve more attention than they got. Chirper Cathy Cole under different circumstances perhaps would really have gotten to the ring-siders with her looks and voice. As it was, at the opener she came closest of any of the preceding turns to cutting through the noise and might have really scored had she used more rhythmic tunes, such as her fine "Ballin' the Jack" rather than the ballads.

Copsey and Ayres, two gals and a male terp trio, garner some attention as they unspun a pleasing treatment of "Frankie and Johnnie" and a series of East Indian sequences marked with fine shadings. Also slowing the knife-and-fork noise is an excellently lighted production number featuring house dancers Rhodes and Kyle and the Adorables in a jingle affair that drew a good hand. Early part of the show is emceed by Billie Shepard, who registers with a couple of background ditties.

Entire offering is efficiently backed by Cee Davidson's orch, which fits especially well into the Durante routines. Pancho's orch takes over for the between-shows rhumbas. Dave.

June Valli (New Acts) appears at the 10 p.m. and 2 a.m. shows only.

An attraction in his own right is the vet pianist-maestro Sonny Kendis with his socko straight dance rhythms, with Herman Chittison's trio capably filling the lulls. Kahn.

Montmartre, Havana

Havana, May 18.
Cab Calloway & Caballeros (3). The Cats (3). Olga Guillot, The Rivieres (2); \$3.50 minimum.

Cab Calloway and his Caballeros wowed Havana audiences for the first time last season, and repeated at the Montmartre nitery this year. The old standbys still bring down the house: "Minnie the Moocher," "Black Magic," and a swishy takeoff on "Nature Boy" that has them roaring. His energy and humor bring the audience into the palm of his hand, and audience participation songs, such as "Minnie," get good reaction.

He has added some Latin rhythms, one of the most asked for being "No Puedo Con Ella," which swept Cuba two years ago. "Que Pasa Chica" was written by Calloway and his Puerto Rican pianist Dave Rivera, and this rumba with English words gets over nicely. The Caballeros' jam session is a new and seldom-heard kind of music for Cuba, and goes over big.

Calloway doubled at the Alkazar, downtown 50 cents picture house and drew a large percentage of popular fans who seldom if ever see the swank niteries.

On the bill with Cab Calloway were The Cats (3), a smooth, fast acrobatic trio and The Rivieres (2), French apache team whose rough-and-tumble clicks. Cuban chanteuse Olga Guillot fills out the bill with some good vocalizing.

Latin Casino, Philly

Philadelphia, May 19.
Maurice Rocco, Blackburn Twins & Pam Cavan, Fran Warren, Jackie Miles; Joe Frassetto's Orch (10); min., \$3.50.

The Latin Casino, offering one of its strongest shows of the season, had 'em lining the steps waiting to get in Saturday (19). Only Danny Thomas' draw of the week before topped it. Revue has four acts, each of which gets equal billing, in the ads, and they add up to nearly two hours of sock entertainment.

Maurice Rocco's on-his-toes school of pianism is good showmanship, as is his selection of numbers—*"How High the Moon," "Sunny Side of the Street"* (with vocals), the boogie *"Donkey Serenade,"* the rolling *"Liebestraume"* and a medley from *"Porgy and Bess."* It makes for a very flashy

recital, what with the incidental stomping and nimble legging, and he had the audience beating out a rhythmic accompaniment. He was called back for three encores.

The Blackburn Twins and their new partner, Pam Cavan (New Acts), were in the second slot, followed by Fran Warren, a tremendous local favorite who made her first appearance in almost two years at husband Harry Steinman's spot.

Miss Warren has increased in artistry since her last visit, has a much better developed sense of dramatic values and her interpretation now matches her always superior vocal projection; especially in the ballads, where her dynamics are really impressive. Opens with a so-so jump version of *"Take Me Out to the Ball Game,"* but hushes them with *"Take Me In Your Arms,"* and gets terrific reception with two contrasting numbers from *"Finian's Rainbow"* — the spiritual *"Great Come and Get It Day"* and her beautifully-sung *"Look to the Rainbow."* She owns them with *"I Love You Much Too Much"* and for a cute getaway does a little thing called *"Walk It Off."*

No novelty here, but always a welcome visitor, Jackie Miles closes the show with almost 40 minutes of gab and dialect stories, but they were still clamoring for more. Miles got a laugh opener by coming on rigged up in washroom towels, carbonizing Miss Warren's fancy raiment. Gogh.

Clover Club, Port.. Ore.

Portland, Ore., May 18.
Harvey Stone, Royal Whirlwinds (2). Al Uhles Orch (5); no minimum, \$1.20 cover-\$1.50 Sat.

Jack Lawler has a problem on his hands this week trying to stretch the walls of his nitery. Portlanders are turning out in large parties to see the first Pacific Northwest appearance of comedian Harvey Stone. He took a week off en route to the Mapes in Reno and other southern dates to visit his sister here and Lawler nabbed him for the Clover Club. Extra tables have been added and from all indications the spot will be sold out for the entire six days of the date.

Stone is definitely big league in his showmanship, delivery, and ability to handle hecklers. He gets the respect of the audience from the start and keeps them roaring for 35 minutes before begging off. His special material relating his experiences with his wife, kids that he grew up with in Detroit, and the army is hilarious. Continuity of the situations pleased the onlookers.

The Royal Whirlwinds open the show with some standard trick duo skating on a small circular platform. Big guy puts shapely gal through some tough twists, spins and turns. She does okay with a short solo in black light. Finished with a sensational one ankle drop that brings gasps from the knife and fork trade. Fast act was a better than average opener.

Al Uhles' orchestra cut a fine show and set the tempo for dancing. It's a smooth, versatile group. Fene.

El Rancho, Las Vegas

(ROUNDUP ROOM)
Las Vegas, May 17.
Ink Spots (5), Candy Candido, Buster Burnell, June Taylor Dancers (8), Ted Rio Rito Orch (10); no cover, no minimum.

After a hassle, Ink Spots finally okayed this week's turn, opening Wed. (16). Following night, Candy Candido was added to lengthen the stanza, but on dinner show, illness of Ink Spots' Bill Kenny prevented group's appearance. Late segment caught had all acts in proper places, and enthusiastic customers were jammed tight in the rustic intimacy.

Commercial schmaltz of Spots is still their chief stock in trade. Stylized vocalisms follow the same pattern as laid down in their Dec. 24 disk of many years ago, *"If I Didn't Care."* Since then they have been identified with glib slickness. This is obvious in every fluttering tenor note of lead Bill Kenny, in his stepping aside for the same familiar talking chorus from bass Adriel McDonald, etc.

Highlights are, of course, the reprises of their wellknowns — and Las Vegas audiences waste no time between vocals screaming out their faves. Top tunes are given a ride, notably, *"Everybody Loves My Baby"* and *"Java Jive,"* sung by Butterball (*"Billy Bowers"*); *"Sometime,"* a smooth Rio Rito.

(Continued on page 54)

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(MINN. TERRACE)

Minneapolis, April 28

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Attractive and youthful Doraine & Ellis provide a delightful vocal interlude enhanced by appropriate and striking costumes. Prefaced by brief explanatory comments that lend added meaning and value, their Victor Herbert numbers and "South Pacific" and "Kiss Me Kate" excerpts score solidly. Fine voices and personalities combine to produce a smooth session of well-chosen, cleverly arranged song.

Rees.

Variety.

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New Pa. Liquor Bd. Study May Result in Sunday Cafe Operation

Philadelphia, May 22.

Hotels and clubs here and throughout the state were heartened by the support "in principle" given by the Pennsylvania Alcoholic Beverage Study, Inc., to the Sunday liquor sales bill introduced in the Legislature.

The measure, as it now stands, would permit the sale of beer, wine and liquor from midnight Saturday until 3 a.m., and would allow bars to reopen Sunday at 7 a.m. Major PABS objection to the law, as is, was the hours. PABS favors local option on Sunday, providing for Sabbath liquor sales by commercial establishments, but does not think the liquor sales should interfere with church attendance. The group recommended that sales be banned between 2 a.m. and 1 p.m. Sunday.

In its report, which also covered 11 other liquor bills before the current session, PABS declared the 2 a.m. to 1 p.m. Sunday closing hours are customary in a number

of other states which have provided for local option on Sunday sales.

Passage of the bill even with time amendments proposed by PABS, would be a bonanza to most local clubs and bars. The cafemen, under the present Blue Sunday laws, shut down at midnight Saturday and do not reopen until 8 a.m. Monday. The 2 a.m. Sunday closing would permit cafe-owners virtually to double the peak hours rush on their busiest night in the week.

W. W. Keen Butcher, president of PABS, said passage of the law would "deal a body blow to the illegitimate private clubs and would not interfere with the operation of bona fide private clubs." After-hour and Sunday drinking in Pennsylvania is done publicly in private clubs, many of which are one-man operations with the club just a front to dispense liquor when the regular places are dark.

The present bill affords an opportunity for residents of a municipality to vote on the issue of Sunday sales. It follows the pattern of referenda relating to Sunday films and sports, and would put the state in accord with the laws of New York and New Jersey," Butcher declared.

Miriam Howell on Own

Miriam Howell, formerly with the Paul Small agency, has opened her own office and will handle a small list of author, director, actor clients. For the present, she'll operate the business solo, with only a secretary-assistant.

Among her clients are authors John Patrick, Paddy Chayefsky, Victor Wolfson, Rosemary Casey, Gladys Hurlbut and Whitfield Cook, and actresses Margaret Sullivan, Patricia Collinge and Barbara Bel Geddes.

Milton Berger is continuing the Tishman-Berger agency under his own name pending settlement of the estate of his late partner, Sam Tishman.

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PAULA SMITH

PAULA

Night Club Reviews

Continued from page 52

El Rancho, Las Vegas
tune, time-honored "If I Didn't Care" and "Into Each Life Some Rain Must Fall." Harold Francis accomps at the 88s, downbeating Flo Rito orch when Spots are under the lights.

Candido comic who became known for his growly "Feelin' Mighty Low" on the Durante air-show some seasons back, injects characteristic vocal gymnastics during 15-minute opening slot. Bashful air lends neat touch as Candido tricks larynx into "Not Neeowow," topped by "Dangerous Dan McGrew," wherein he takes three roles for sock rocks. "Cecilia" is burped and beeped with special lyrics about man's eternal quest for la femme, set in a drive-in theatre. Offs after full display of low and high-range prowess in "Me, Myself and I" amid hefty palm-pounding.

June Taylor Dancers (8) are great to gander. Buster Burnell bravely takes his tap and leap

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BELL'S CLUB, Springfield, Mass.
Currently
SHOWBOAT, New Lebanon, N. Y.

choruses amidst the femmes and sparkles in East Indian terperry assisted by Connie Hamilton and Jane Bergmeier.

Ted Flo Rito orch handles all situations with neat measures. Crew fills floor between shows with excellent dance sessions Will.

Hotel Nicoll, Mpls. (MINN. TERRACE)

Minneapolis, May 16.

Charles Fredericks, Nita Bieber Dancers (7), Cecil Golly Orch (12) with Mildred Stanley; \$1-\$1.50 cover; \$2.50-\$3.50 minimum.

Blending first-rate singing and unusual dancing, this show is off the beaten path for this smart room because its type of terperry provides an innovation. Variance from the accustomed pattern here seems calculated to win a hearty response. Charles Fredericks, the Ravelin of Broadway's last "Show Boat" revival, comes through commendable on the vocal end. With sampling of authentic East Indian and Cuban dancing, glamorous Nita Bieber and her company of two other feminine and three male dancers plus bongo and drum player supply a sock novelty.

Pleasant and capable Fredericks shines with a varied repertoire of songs. Running the gamut from spirituals and folk songs to hit parade numbers, his baritone recital affords a perfect showcase for his vocal versatility and dramatic talent. Remindful of John Boles, he gets off to a vigorous start with "It's a Lovely Day Today" and winds up his stint with "Tennessee Waltz."

Miss Bieber and her nifty group open and close the show, preceding and following Fredericks. The East Indian Dance depicts the manner in which Orientals carry on flirtations. An Afro-Cuban mambo is her second and concluding bit. Both numbers are colorfully costumed and notable for plenty of torso twisting and swirling.

Cecil Golly orchestra does its usual fine job and Mildred Stanley's vocalizing is above par. A well-filled room at Saturday matinee.

Rees.

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Hotel Astor, N. Y. (ASTOR ROOF)

Freddy Martin Orch (16), with Merv Griffin, Murray Arnold; Alan Holmes Orch (5); \$1, \$1.25, covers.

After operating on the Coast for several years, Freddy Martin is now ballwiving in the east for video work, along with one-niters and hotel locations in New York. Current engagement at the Astor Roof follows this orch's recent stand at the Hotel Statler's Cafe Rouge and is a prelude to the Martin "Band of Tomorrow" TV show on NBC starting July 5.

Martin's crew stands up in any medium as one of best show bands in the business. Versatile sidemen, along with Merv Griffin's top vocalizing and Murray Arnold's slick pianistics, give this organization unusual flexibility in its musical production. Writer Irving Taylor, on Martin's payroll, also is an important factor in supplying fresh special-material numbers.

In addition to furnishing straight terp rhythms, Martin is giving two shows a night on this roof. Griffin, who was recently inked to a separate RCA Victor pact, and Arnold carry the major assignments in these shows with clicko results. Among the standard offerings in the band's repertory is Arnold's lush wokover of the "Warsaw Concerto," following with a musical biog in which the pianist runs through the gamut of styles from longhair to pops. It's a highly effective stint by Arnold, who also displays fine pipes in his delivery of the lyrics.

Griffin also comes through with a standout bit of showmanship in his "There's No Business Like Show Business" number with a series of vocal impressions covering Jolson, Cantor, Crosby, Sinatra and Laine. Also delivers a couple of standards such as "Great Day" and "Because" with an impressive baritone. One of the top turns in the book is in the teamup of Griffin and Arnold and "Simple Melody," with the latter stressing the Dixie tempos and Griffin the sweet style. The background arrangement, with the instrumental tug between the opposing styles, is excellent.

Martin's setup of five brass, four fiddles, four reeds and three rhythm also purveys smooth dan-sapation, with the alternate Alan Holmes combo also filling in neatly.

Robinson builds into whirlwind finish, trio exiting with an off-to-Buffalo. Rooney brings Samson Jr. back for song dueling of his own tune, "Blow Your Own Horn," and flashy terp curtain.

Denny Beckner orch performs capably on show-backing and has built up steady follow.ng of terp-trons. Will.

Chez Inez, Paris

Paris, May 16.

Inez Cavanaugh, "Fats" Edwards, Billy Moore, Willy Kett, Aaron Bridges, Arthur Simmons; no cover, minimum, 3,500 francs (\$10) for four.

Inez Cavanaugh has taken over the rooftop room of the now-defunct nitery, Le Boeuf Sur Le Toit. Miss Cavanaugh, who has become an institution with her European touring and various Parisian clubs, has her following loyally asking for more in her new, swanky, Champs Elysee surroundings.

Aside from the regular set, club is getting a tourist play. In a small, neat room, until adequate soundproofing is done on the main room to please carping neighbors, club produces a nice evening. Champagne for four runs to \$10. A trio keeps up a perpetual background for dancing while the femme glads, cracks wise with the clientele. She still puts over her numbers in a graceful, rested style and is socko on her rendering of the blues "Black Coffee," and "Lush Life."

"Fats" Edwards livens up things with brash renderings of "Barnyard Boogie," "Schooldays" and some hefty bop. Trio is adequate. With interlude piano by Aaron Bridges and Arthur Simmons. Biz fair.

Saxony II., Miami Beach (SHELL-I-MAR ROOM)

Miami Beach, May 20.

Jan Bart, Mayo & Orch; no minimum or cover.

One of the plushy rooms in the hotel-cafe line, this first of the oceanfront hostels to present the one-draw-plus-orch idea has come up, in Jan Bart, with an act that is a big improvement on the experiment with new faces tried in recent weeks.

Not a top name, Bart is still a favorite in this area through previous appearances at the Clover Club and other niteries. Gone a long time, he reveals an improved delivery and assortment of compositions via his tenor pipes. A big guy, Bart projects a genial personality plus easy style that adds to effectiveness in presenting pops and longhair plus his standard imitations of Vallee, Kate Smith and Crosby. Back for more of same, with outlander being his satirization of a Jewish cantor worried about the outcome of a World Series game taking place while he is chanting. It comes off well, then works on requests to fill a sock 40 minutes.

Maya orch accomps in top manner and, for the dan-sapation, keeps the floor well-filled with smooth Latin-American tunes. Lary.

Vine Gardens, Chi.

Chicago, May 18.

Jimmy Spitalny, Walter & Jean Brown, Dick Hyde, Vinettes (5), Mel Cole Orch (5); minimum \$2.50, cover 50c.

Comedian Jimmy Spitalny, son of orchestra Maurice Spitalny and nephew of Phil, made his bid recently on the southern Wisconsin borscht trail. However, his entry at this nabe supper spot is clearly a mistake.

Spitalny has a nice appearance, a better than average sense of timing, but unfortunately his material is tired. Young comic also stayed on too long at show caught (15), essaying hoary gags until most payees became restless. Fact remains, though, that the lad could do much better in proper environs. He avoided his best routines (Yiddishisms) and rightly so but it's too bad he hasn't stronger material to fall back on.

Spitalny has a fairly funny bit in a hokey treatment of "Mule Train" with props, and a long monolog on a nudist colony. Balance of his 40-minute stint is made up mostly of straight indigo jokes, which sailed by most of the oldsters.

Only other act is Walter & Jean Brown, a below standard ballroom team. Brother and sister terpers make the most of a cute mechanical doll bit, but rest of the routines are poorly stepped. Mel.

Carousel, London

London, May 15.

Vicky Autier, Bob Harvey Trio; cover, \$3.

Carousel, latest of London's night spots, is a small square room with a pronounced intimate flavor, enhanced by subdued lighting and simple decoration. It operates on a membership basis, mainly to ultra-late stayer-uppers.

Current attraction is the French songstress, Vicky Autier, engaged for three months. Her 2 a.m. stint of a half dozen songs or so is in the restrained key the room demands.

Mile. Autier has a good voice and is an accomplished pianist. However, these qualities alone cannot provide enough in cabaret entertainment; the chirper needs to widen her range and develop her personality potential to make the grade.

She opens with "Mademoiselle de Paris," then goes into a simple rendition of "Paris in May." A lively Spanish number and "Song of the Poet" completed her chores when caught. Myro.



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VARIETY BILLS

WEEK OF MAY 23

Numerals in connection with bills below indicate opening day of show whether full or split week.

Letter in parentheses indicates circuit: (F) Fox; (M) Famous Marcey; (I) Independent; (L) Loew's; (M) Meany; (P) Paramount; (R) RKO; (S) Stoll's; (T) Tivoli; (W) Warner;

(WR) Walter Reade.

NEW YORK CITY

Capital (L) 24
Lois Brown Ore
Frank Ross &
Anita Le Pierre
James Wakely
Music Hall (I) 24
Marilyn & Paused
Jesus James &
Cornell
Al Chernoff
Carla Willyoung
Frank Seabolt
Corps de Ballet
Robertette
Larry Storch
Nina Ore
Palace (P) 24
Helene & Howard
9 to All
Paramount (P) 23
Peggy Lee
Ray McKinley Ore
Lone Bros.
Kings (P) 23
Mimi Benelli
P Ryan & R
McDonald
Irving Fields 3
C & T Valdes
Strand (W) 23
Partisan Follies
BUFFALO
Paramount (P) 23
Louis Jordan Ore
A & Her
CHICAGO
Chicago (P) 23
Wells & Fays
Buddy Carden
Bob Ramer &
Sportmann
Oridental (I) 24
Maria Bellini
Rudy Ray
1 Clark Bros.
Sherman Hayes 0
Regal (P) 23
Erskine Hawkshaw 0
Larry Darnell
Mabel Scott

AUSTRALIA

DUNEDIN
His Majesty (I) 21
G & H Nestell
Gwen Brix & Myrna
Wally Bond
Marquis & Family
Dreary
Beane Savors
Eugene's Flying
Ballet
Southern Busters
Patricia Hardie
Alice Adelmann
HALLOWEEN
Tivoli (I) 21
Jim Gerald
Ed Givens
Dorothy Jean
Miriam Lester

BRITAIN

ASTON
Hippodrome (I) 21
Terry Cawte
Ford & Lanner
Ken Barnes & Joan
Jon Fould
Vicent Redman
Morgan & Manning
Cope Modello
Mayfair Mania
BIRMINGHAM
Hippodrome (M) 21
A J Powers
Hall Mask Co
Gus Aubrey
Peter Webster
Sir Standard
Elo Angeles
Bandler Singers
J Palmers
Dagenham Girl
Pipers

BLACKPOOL
Palace (I) 21
Carroll Lewis Co
4 Butendas
3 & R Jenkins
3 Randoms
Alman & Carmen
Tony Scott
TOWER CIRCUS (I) 21
Charlie Carroll &
Smiths
Knick French
Horses
Omar Konyoto
Lions
G Alexander Tp
Victor Julian &
Petts
Kings Animals
4 Richays
3 Lorandas
Mars Tp
Arizona
3 Hours
Jimmy Scott
Fire
Constellation
Little Jimmy
Annettes
Circusettes
BOSSOMORE
Hippodrome (I) 21
Tommy Truman
2 Pirates
Musical Derriks &
Tony
Imperial Queens
King Cromwells
Billington
Fred Lovelle
BRAFBORD
Althomber (M) 21
Vic Oliver
Steve Conway
Bergman & Berres
June Marion
Brenda Carter
Sylvia Cobell
Maureen Power
Douglas Arnett
Eric Brooks
Les Haynor &
Betty

I & S Davis
BRIGTON
Hippodrome (I) 21
Arthur De Lacy
Duncan & Hayes
Bunny Doyle
Bene Strange
Julia Breton
Benson Dulay Co
Dermot & Dennis
Bertie Gloris &
Lindy
McDonald &
Graham

PISTOL
Empire (I) 21
Johnnie L. chwood
Crochet Stevens
Hal Gillian
Toller Girls

Florida 3
John Mason Co
R & M Norman
KANSAS CITY
Capitol (I) 25-26
Paris Plaza
Louise & Van
Don Ross
Clyde McCoy Ore
MIAMI
Olympia (P) 23
David & Amarah
Lola & Lita
Windfall & Tyrell
Marty May
Pauline Ranson Co
Bogart (I) 24
Pat Chandler
Stan Burns
Mary Forest
Fisher & White
Billy Hodes
Larry Stewart
2 Marimba Alres
Monroe Kase Ore
PHILADELPHIA
Bar (W) 23
Cab Calloway Ore
Congress Dancers
Prigmore Markham
Tours

PITTSBURGH
Station (W) 23-24
Josephine Baker
Buddy Rich
3 Rockets
Lee Delon
WASHINGTON
Capitol (I) 24
R & A Farrell
Lawrence Brooks
Jay Lawrence
Maxine

Howard (I) 23
Country Bazaar Ore
Bill Ballou
Buddy Hawkins &
Kenny
Louis & Ally
Wini Shaw
LaVerne French &
Evelyn

SHELLA McGuire
Marie La Verre
All That Jazz
SYDNEY
Tivoli (I) 21
Armand Perren
Marion Davies
Fayez 3
Devine & King
Gorda Bostad
Christi
Martha Saar
Pauline Taylor
Wini Delon
Jacques Cartoux
Jimmy Elder
Joe Whitehouse
Clay Trehomine

SHILLING
Tivoli (I) 21
Eithal Arnold
Arthur English
Love & Ladd
Val Merrill
Irving & Girdwood
Dunmire & Denzer
Betty Keyes Pekes
Ross & Rosita

CHELSEA
Palace (I) 21
Johnny Dennis Co
Harold Berens
Jane
Manley & Austin
C. Leslie & M
Wellman
Bill Sinclair
Marie & Braun
CHISWICK
Empire (I) 21
Lauri Lapino Lane
Pop White &
Stagger
Reid Twins
Reid Twins
Romance & Drama
Norene Tate
Knockout & Burns
L. Henderson

GATE BOOGY
Pearl Primus
Dorothy Anne
Sammy Benkin (I)
Chateaux Madrid
Gilberto Valdés
Ramonita & Leon
San Miguel
Jose Piliado Ore
Jack Chafford
Copacabana
Martin & Lewis
De Marco Sis
Mayo Bros
Bob Miller
Rita Constance
M. Durso Ore
F. Alvarez Ore

EL CHICO
Gloria Rose
Trini Moren
Maria del Carmen
Sime Utrera
Eduardo Buza
Sarita Morena
D. Alonso Ore

EMBERS
Marian McPartland
Eddie Heywood 3
Roy Eldridge
Hobbi

SHANGHAI DAMAR
Edna Leon
Arno Genney
Naveen Madrid

Franco Sarti
Laura Gordon
Marquita Rivera
Anita & Antonio
Bartolo
De Castro Ore

LEON & BODIES
Eddie Davis
Larry Daniels
Libby Dean
Al Della
Carmen Montoya

The Little Club
Kernie Warren (re
No 1) 21
Lois Livingston
Herb Corey
Dorothy & Pauline
Barbie Webster
Old Knick

PAUL KILIAN
Ernest Sabacino
C. Leslie

OLD ROMANCE
Sadie Banks
Louise Soller
Irene Carroll
Carol Linser
Lila

ICE LAPORTA
D'Anolis Ore
Park Sheraton

GLASGOW
Empire (M) 21
Judy Garland
1. Volants
Cynthia Smith
George Meeson

ST. PISTOL
Empire (I) 21
Johnnie L. chwood
Crochet Stevens
Hal Gillian
Toller Girls

VARIETY

MIAMI-MIAMI BEACH

Clover Club

Red Heads (I)

Lynn Fisher

Gomes & Beatles

Dancers (I)

Jack Stuart 3

Woody Woodbury

Tony Lopez Ore

Marty & O'Clock Club

Marty & O'Clock Club

Buddy Lester

Keith Hall

Taylor Twins

Trot Guardsmen (I)

Frank Linalo Twins

Johnine Hotel

Frances Colwell

Michael Strange

Tony Bates

Lord Tarleton Hotel

Janet Graham Ore

Banana Hotel

Jan Bart

Henri Rose

Mara Ore

Sea Gull Hotel

Kitty Davis

Gammer Morris

Betty Graham

Joyce Johnson

Dorothy Berlin

Jean King

Bob Stevens

Art Green

Bridgette & Jean

Carlton

Elaine Dexter

Ratcliff's Numbered

Sherry Frontenac

Larry Daniels

Sandra Shields

Rosa & Lita

Leonora

Jan Canes Ore

CHICAGO

Blackhawk

Norma Lou Doggett

Jessie Elliot

Ray Arnott

Connie Baxter

Don Kent

Bobo Lewis &

Bobby Barry

Joey Friend

Henry Brandon Ore

Chep Evans

Jimmy Durante

Eddie Jackson

Julie Hufnagel

Jack Roth

Capody & Ayres

Billie Shepard

Francisca Camino

Rhodes & Kite

Che Davidson Ore

Lou Donahue Ore

Pancho Ore

Palmer House

Dorothy Shay

Warner & McGuire

Mervin Abbott Ore

Eddie O'Neal Ore

M. Bagozzi Beach

Sammy Hayes Ore

Marvin Roy

Raquel Sterling

Dorothy Hill Ore

Hotel Stevens

Jerry Mapes

Jackie Rollins

Harper Flathers

Skating Bidears

Buddy Rust

The Rookies

Kermon & Bros

Gordon & Kite

Alice Ferrer

Jimmy Carter

Otis Clark

Bob Kirk

Griff Williams Ore

LOS ANGELES

Ambassador Hotel

Lena Horne

O'Donnell & Hale

Henry Busse Ore

Monte Carlo

Marjorie

Latin Aires

Eddie Oliver Ore

LAS VEGAS

Desert Inn

Tessie O'Shea

Jack Durant

The Lanes

Johnny Mack

Walter Connor

Cynthia Hayes Ore

Ink Spots

Buster Burnell

Ted Rio Rita Ore

Plamino Hotel

Mickey Rooney

Frances Langford

Will Martin Trio

Sammy Davis Jr

Denny Backer Ore

Loaf & Pretzel Hotel

A. Alton Ore

Harmonicas

Lee Zorin

Al Donahue Ore

Thunderbird Hotel

Tennessee Ernie

Irene Ryan

Al John Ore

PV Chi Results

Continued from page 4

of \$22.50 per family for three months, representing \$1.73 per week. If this overall average were projected against an audience of 100,000,000 families, he said, the producers' average net return per picture would be \$1,250,000. This projection is a highly conservative estimate, for the expectation is that 40,000,000 to 50,000,000 sets will be in use in this country within a few years," he added. PV's top grossers, according to McDonald, would offer an average net return to producers of \$2,983,000, and the 10 lowest grossers would give them rentals of \$600,000.

Major company execs reiterated their previous arguments that the presence of 10,000,000 TV sets at this time does not mean PV would be hitting them all. Based on the record of radio listening, which has the widest mass audience currently, about 20% of the total available audience listens to even the top-rated programs on any given evening. Such factors, according to the majors, apparently were not taken into consideration by McDonald.

RKO Foreign Pix

Continued from page 4

the decision stemmed from the success of British-made "Treasure Island," which broke down many prejudices against foreign films.

Reisman explained the newly created department could obtain copies of scripts, cast, budget, director and other essential details of new production and pass them on to N. Y. Although the basic idea is to get distribution rights, the company in some cases would be prepared to participate. Where RKO came into a deal before production, they would be ready to help the producer provide for the film having an international appeal although recognized, particularly so far as foreign language pix were concerned, that some of these might be restrained to art houses.

VARIETY

MIAMI-MIAMI BEACH

Len Dawson Ore

Nautilus Hotel

Archie Robbins

J & S Reyes

Freddie Calo Ore

Park Avenue

Charlie Farrell

3 Continentals

Peter Rich

Marion Murray

Romey Plaza Hotel

George Jones Ore

Sam Souci Hotel

Billy Vines

Manor & Mignon

Arne Barnett

Suzanne Ore

Banana Hotel

Mae Ore

Sea Gull Hotel

Kitty Davis

Sammy Marras

Betty Graham

Joyce Johnson

Dorothy Berlin

Jean King

Bob Stevens

Bob Stevens

Rita Stevens

Alice Ferrer

Jimmy Carter

Otis Clark

Bob Kirk

Griff Williams Ore

Los Angeles Ore

Mike Nichols

Terence Hill

Wally Cox

Terence Hill

Wally Cox

Mike Nichols

Terence Hill

Mike Nichols

House Reviews

Strand, N. Y.

"Parisian Follies" with Kathie Barr, Jeffrey Clay, Gaston Palmer, The Hurricanes (4), Lucile & Ashour, Stefanie & Leila, Jessie Dorn, Daisy Dorsay, Line (15); "Along The Great Divide" (WB), reviewed in VARIETY, May 2, 1951.

Final show at the Strand before the house shuts down for a five-week alteration job, shapes up as a good try to come up with something novel in the way of Broadway stage presentations. The end result, however, is spotty entertainment, though the lure of lots of gals should help buck the current boxoffice downturn.

Staged by Lou Walters, Latin Quarter, N. Y., operator who has played a part of this show in his nitery, this revue is staffed by a mixed crew of French and English performers. But this exotic background and the marquee-touted Continental flavor adds up to an overall mediocrity despite the presence of at least two sock turns on the bill.

These turns, however, are spottingly among a series of so-so production numbers with a line of gals whose looks are about par for an average nitery. Their handling of the terping routines isn't particularly standout either. In fact, the choreography is outright corny with the line doing little more than parading across the stage with neither precision nor enthusiasm. Their costuming for most part is unashamedly garish.

According to form for a "Parisian Follies" revue, there is also a couple of sexy production numbers. These are more dreary than daring and it's a cinch that Paris was never like this. One number is a polite strip routine by Daisy Dorsay who peels off a wedding gown down to a petticoat which reopens into a full-length gown. It's a familiar bit. The other scene calls for the line to strut around in nude-simulated netted costumes under purplish lights, ending in standard sexy body contortions by Jenine Dorn.

Top bit is turned in by Gaston Palmer, the vet French-accented juggler. Palmer has a clever routine with a running line of gags stemming from his failures to execute his stunts. His missing, of course, is hoked up since he always comes through in the clutch with his spoons-and-glasses trick and his stick-balancing stunts. Other standout turn, the Hurricanes, are reviewed under New Acts.

In other featured spots, Stefanie & Leila turn in an effective apache routine with a comedy twist in the gal's tossing around of the man. Lucile & Ashour are also okay in a can-can hoofing number. Vocal assignments are carried in good style by Kathie Barr and Jeffrey Lynn most of whose stunts are framed in front of the production numbers. In solo chores, Miss Barr clicks on an operatic aria with her well-trained soprano pipes while Lynn is adequate in his crooning of "Too Young."

Herm.

Empire, London

London, May 15.

"Jewel Box Revue" (2nd edition), with Empire Girls (24), Empire Ballet (20), Choral Ensemble (12), Ben Wrigley, Antonio & Grafton, George Melachrino Orch; "The Great Caruso" (M-G).

The second edition of "Jewel Box Revue" retains the best ingredients of its predecessor and with new material added, rates as a good standard show. The style and routine remain unchanged, but the production is notable for introducing to the West End audience comic Ben Wrigley, who recently arrived from vaude and TV in America.

An Irving Berlin medley serves as the overture for the George Melachrino orch, with the Empire's house singers providing suitable vocal effect. The 24 Empire Girls again do their precision terping with considerable skill, and a new routine by Edward Noll gives them full opportunity to display their talents.

There are two imports for the current show, first being Antonio and Grafton slow but impressive neck-risking perch team. The second is Ben Wrigley, a rubber-necked comic who opens slowly, warms up with a few good gags, but peters out before the end. His act needs tightening.

In between the acts, there is a new ballet sequence devised by Alan Carter which is pleasing and simple. Principal roles are terped with an easy skill by Glen Gordon, Brenda Hamlyn and Leo Kersley with the corps de ballet giving

good support. The "Emerald Isle" finale with the regular Empire troupe is a typical piece of Nat Karson staging, with colorful backgrounds and a crowded and animated stage. Myro.

Apollo, N. Y.

Cootie Williams band (10) with Eddie Mack; Strut Flash, Sammy Hinds & Eddie, Eunice Davis, Pigment & Co. (4), The Ravens (4); "A Modern Marriage" (Mono).

Apollo layout is mild but effective. The talent does well in individual spots with Cootie Williams' orch and The Ravens, a vocal quartet, coming in for top honors. Show moves along at a steady clip measuring up to standard for this Harlem flagship.

The Ravens, spotted in the closing niche, wrap up the house with their solid vocal renditions. Group, neatly clad in powder blue suits, socks across a series of five numbers with expert stage savvy. Such faves, as "You Don't Have to Drop a Heart to Break It," "Count Every Star," and "Time Is Marching On" were received with hefty audience mitting.

Williams' band, comprised of four brass, three reed and three rhythm, is a loud brassy crew that pleases the hepters with its swing rhythms. Williams fronts the band with exuberance and comes on for a solid trumpet solo with "I Can't Get Started." Vocalist Eddie Mack delivers two boogie tunes for okay results.

Eunice Davis, a thrush with a good set of pipes, rocks the house with a flock of fast-paced tunes. "Rock Little Daddy" represents Miss Davis at her best and earmarks her as a singer who should click in wider bookings. Terpster Strut Flash scores in his fast stepping turn. His tap impression of railroad pulling out of a station is tops. Sammy Hinds & Eddie, a ventro act, is hampered by weak material. Hinds' lip control and easy stage presence could get maximum effect if his gags were freshened.

Pigment & Co. handle the one comedy sketch for moderate reception. Sketch involves three men who form an anti-woman society and then are led astray by an attractive gal. Original premise lends itself to indigo tint but comedians don't go overboard.

Olympia, Miami

Miami, May 19.

Mindy Carson, Archie Robbins, Enrica & Novella, Crayon, Craig, Collins & Ames; "Lemon Drop Kid" (Par).

Current layout tops a run of better-than-average bills played here in recent weeks with Mindy Carson (aided by a strong pre-opening ad campaign) living up to the buildup and scoring handily in the top spot.

Simple delivery, effective gowning and careful staging of the songs she essays, plus by the fresh look, combine for steadily building impact that leads to big returns. Features her recording hits, all of them projected artfully.

Archie Robbins emcees neatly, showing fast patter and takeoffs, though some of the gags have been utilized in this house before. Runnersup for palm honors are Craig, Collins and Ames, who hit with their satirical imprecisions.

Enrica and Novella are okay with their ballroomology, doing the standard lifts and spins. Novelty act of Crayon goes well via the comedy patter and cartoonings; works fast to keep 'em interested. Les Rhode house orch is okay on the backgrounds. Lory.

Casino, Toronto

Toronto, May 18.

The Weavers (4), Georgie Tappa, Benny Meroff, George Prentice, 4 Cathalas, Rex Doyle, Archie Stone House Orch; "Between Midnight and Dawn" (Col.).

Fast moving 70-minute package is doing only satisfactory business but is long on money value and customer response, once the payees are lured in. Marquee strength lies in The Weavers on their disclerk rep, strictly in the folk song genre, who go over big on their "Goodnight Irene" and "Roving Kind," plus "Smoky" and a gospel hymn medley. Three men and the girl, with banjo and guitar accompaniment, had the audience so responsive as to join in for hand-clapping and a community sing-song. They had to beg off.

More in the concert classification but over big in returns is Georgie Tappa with his nifty ballet taps in which clever heel-and-toe work is stressed rather than leaps. Lad's mime interpretations of "St. Louis

Blues" and a Gershwin medley are particularly outstanding and rate ovation.

As the comedy contribution, Benny Meroff scores on his patter and playing of several instruments; George Prentice goes over with his modernized Punch and Judy show; and The Four Cathalas, three men and a girl, set the opening pace with their tumbling and balancing. Rex Doyle as singing mc also goes over. McStay.

Palace, N. Y.

Robey & Dells, Otto Eason, Roy & Vickie Douglas, The Impressionaires (3), Ramona & Leon, Watson Sisters (2), 5 Amadis, Nick Lucas, Steve Evans, Bud Carlill & Rose, Don Albert House Orch; "Al Jennings of Oklahoma" (Col.), reviewed in VARIETY, Jan. 17, '51.

Quantity, not quality, is the keynote of the Palace's second anniversary show, which has no less than 10 acts on the bill. Each turn is allotted about five minutes, hardly enough to get up steam in this vaude marathon. Lack of production backgrounds is also pronounced; a mere painted curtain is hardly enough to create atmosphere.

Perhaps best of the layout is crooner Nick Lucas, whose voice has never lost its skill. Self-accompanied with guitar, he reprises some of his yesteryear hits ("Tip-toe through the Tulips," "Side by Side") to snare top returns in the eighth niche.

Robey & Dells, male and femme acrobatic turn, show fine muscular control as the teetoff act. Their balancing was well received. Otto Eason, Negro rollerskater, scores with his hoofing on wheels that climaxes with a stilt atop stairs a la the late Bill Robinson.

Roy & Vickie Douglas have a fair ventro routine with a couple of dummies. Best of their bits is a sequence in which they handle a duet of "Can't Give You Anything But Love" between the alter egos. The Impressionaires, three lads in tuxes, dish out some operatic arias and lampoon radio commercials for a solid reception.

Ramona & Leon, flamenco dancers, are colorfully costumed and display excellent footwork. However, their short period onstage is insufficient to help them realize their full potential. Watson Sisters (Fanny & Kitty) are observing their 40th year in show biz. Attired in WAC and WAVE uniforms, their patter and gags aren't as new as their GI attire.

The Five Amadis, Danish teeterboard troupe, sock across their somersaults and topdrawer acrobatics to net a hefty salvo. Steve Evans, who once did impressions of film stars and contemporary figures in the news, now mimics audience types and contributes sundry other characterizations. His impressions of theatre patrons' varied reactions to a comedian are well executed but are a trifle long-winded to be genuinely effective.

In the closing spot is Bud Carlill & Rose. A veteran rope twirler, he turns in some nifty feats. His forte is lighting a cigarette for his femme partner with pistol-like cracks of a long bullwhip. Also a snappy routine is a bit in which he removes a handkerchief from her blouse pocket with a couple of snaps of the lash.

Don Albert's house crew, per usual, cuts the show excellently. Biz was light at show caught Thurs. (17). Gilb.

Chicago, Chi

Chicago, May 18.

Wells and Four Fays, Rex Ramer, Rudy Cardenas, Sportsmen Quartet, Louis Basil Orch; "Lemon Drop Kid" (Par.).

While perhaps marking time for his summer layout of big names, producer Nate Platt has come up with an enjoyable show, which should appeal to theatregoers of all types. Unfortunately, it doesn't have name value and lack will be reflected at the boxoffice. Pacing is tight with hardly a letdown in any of the acts.

Wells and Four Fays add a carry touch to the opening proceedings with quintet doing flips and back somersaults all over the stage. High point is lanky blond's contortion work with other females doing some fancy back flips on tables and through hoops for tight ending.

Rex Ramer, back from England, seems better than his previous visits here, if that's possible. His musical mimicry is not only top drawer, but he's added some more comical touches. Does his trombone imitation as a starter, then a medley of tunes, taking off such unusual instruments as hurdy-gurdy, which nets heavy applause. He also does a vocal duet to display his amazing nodule control, a baritone and soprano, with "Only a Rose." Here he might get it up a

(Continued on page 61)

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GAYLORD TRIO

Songs
15 Mins.
Alhambra Tavern, Cleveland.

Reorganized after an 11-year layoff, Gaylord Trio is now a one-family singing team that still follows the gusty, high-keyed style of harmonizing that popularized the original crew back in the late 1930s. At that time it included Gloria and Gayle Gaylord, Jack Walton and Vincent Ruggiero as arranger during their European tour with Jack Hylton's units.

Tom Gaylord, young brother of the two sisters, is their new teammate as well as a vigorous asset to their repertory leaning to rather nostalgic ditties. Formerly a guitarist who had his own band, boy has an agreeably fluid, warm and well trained tenor and good stage presence.

His diction is particularly fine in strongly soloed "Without a Song," backed by his own guitar plus Hy Baron's band. Both the blonde Gayle and darker-haired Gloria, who have been running a Cleveland theatrical studio, still look remarkably trim and pert. Their voices are stylized in the breezy Andrews Sisters format but they project a lot of pungent individuality into their tricky three-part harmonizing with brother.

Taking such oldies as "Lullaby of Broadway" and "Love in Bloom," trio touches them up with briskly interpolated bits from current hits to showy advantage. Gloria pulls in some smart vocal mimicry in "Those Old Phonograph Records." Ranging from "Hot Canary" to a streamlined "Long, Long Ago," this family unit works with a professionalizing that makes them a natural for clubs, TV or vaude. Pullen.

MERRY MUTES (2)

Pantomime to records
15 Mins.

Blue Angel, N. Y.

Two boys, doing the standard turn of pantomime to recordings, indicate a lack of experience, but they reveal enterprise and sufficient talent to warrant interest. The leaner of the two shows a particular comedic talent.

The pair have come up with some original material not usually seen in acts of this type. One fault is that they lack the perfect synchronization that characterizes other acts of the same genre, namely Tony and Eddie, and the Bernard Bros.

The Blue Angel's only other replacement act is Eddie Mayhoff, who is still extremely funny with his character delineations. The holdovers are Martha Davis, the songstress-jive pianist, who is right out of the top-drawer with her great sense of comedy; plus Andy Williams (ex-Kay Thompson and Williams Bros.), with his rhythm singing. Kahn.

THE HURRICANES (4)

Adagio
8 Mins.
Strand, N. Y.

This team of three men and one female has a topflight adagio routine. Pivot of the group is the goodlooking, diminutive-sized gal who is tossed around by her male partners. It's a standard turn flawlessly executed for unusually strong impact.

Gal scores by virtue of her standout ballet form as she wings across the stage. This routine, moreover, runs off with fast pace and perfect polish, building into a powerful crescendo via the stunts becoming increasingly tricky toward the windup. One of the team's most striking bits involves the gal being whirled from one male partner to another in a fanciful series of body patterns. Tops in its genre, this team can click in any vaude or TV spot. Herm.

FELICE SHAW

Songs
15 Mins.
Cafe Galo, Hollywood.

Brazilian quartet, featured on Decca platters, shapes up as an okay nitery bet, especially for intimates or rooms with a folksong flavor. Self-accompanied on two guitars, a gourd and a tambourine, quartet earns top attention with a Latvian repertoire peppered with Portuguese versions of such U. S. stuff as "Rag Mop" and "Piano Roll Blues."

Turn is effectively handled, some tongue-in-cheek patter aiding the overall effect. Pacing enables them to show off both vocal and instrumental proficiencies on numbers ranging from ballad to jump and including a Brazilian folk melody. Instrumentalities are occasionally highlighted by a takeoff on a muted trumpet, a la Mills Bros., but it's wisely not overdone. Kap.

New Canton Auditorium Readies; Smith to Manage

Canton, O., May 22.

Canton's new Memorial Auditorium is expected to open in September, according to Mayor Thomas H. Nichols, who has appointed Ralph D. Smith, former showman, as manager. Smith will devote part time to advance bookings until the building is completed, after which it will become a fulltime position.

Smith was associated with Public Theatres in Toledo and Dallas. Other interests include a food market and a radio program. Auditorium is of the arena type with complete stage facilities and a capacity of 5,730, and 3,000 permanent seats in the amphitheatre and 2,730 portable chairs on the arena floor.

New Acts

JUNE VALLI

Songs
15 Mins.

La Vie En Rose, N. Y.

From the standpoint of straight singing talent, June Valli looks like a comer. But there is invariably so much more that a singer needs besides just singing talent. Miss Valli, who is making her cafe debut, needs to be groomed better, and she obviously lacks experience—but the girl has feel for a ballad, plus neat phrasing. There is nothing wrong with her right now that plenty of work and the right mentoring won't cure.

Miss Valli's forte, of course, is a ballad, and she favors it in her repertoire. She should work on the rhythms, and on novelties, too. Her tunes at this catching included "Almost Like Being in Love," "Too Young," "How High the Moon," "Do I Love You" and "Old Feeling."

Miss Valli sings simply, which is to her credit; she doesn't exercise the phoniness mannerisms of too many current-day pop singers, and this audience liked her. She has been more recently in TV ("Stop the Music"). She looks like a good disk bet. Kahn.

BLACKBURN TWINS AND PAM COMEDY-SONGS-DANCE

Latin Casino, Philadelphia.

The Blackburn Twins, the dancing replicas, have added a new girl. Pam Cavan, who replaces Martha Stewart, is an attractive little bundle who can both sing and dance. She steps easily into the act and will, no doubt, work even more smoothly with the boys as they go along. A former stage diva (she sang Magnolia in a touring production of "Showboat") Miss Cavan still has some of the vocal mannerisms of the prima donna, which she should shed for the informal floor shows.

Format of the Blackburn Twins routine hasn't been altered for the newcomer. They open with their new patter "Exactly Like You" and then go into top-hat and cane routine before an imaginary mirror, playing up their remarkable resemblance. Miss Cavan comes on with a solo ballad and then falls into step with the Twins to "Ain't She Sweet." The girl gets an opportunity to get into the spirit of things with the "Baby, It's Cold Outside" number—a standard with the Blackburns, in which the English and American styles of wailing are compared. It's good audience fare. The threesome builds neatly with fast song and stepping in "Ballin' the Jack," and they close solidly with "Once in Love with Amy," with Miss Cavan topping the vocals and the boys exhorting the audience to join in the lyrics. Gagh.

RANDA DA LUA (4)

Songs, Instrumental

15 Mins.

Cafe Galo, Hollywood.

Brazilian quartet, featured on Decca platters, shapes up as an okay nitery bet, especially for intimates or rooms with a folksong flavor. Self-accompanied on two guitars, a gourd and a tambourine, quartet earns top attention with a Latvian repertoire peppered with Portuguese versions of such U. S. stuff as "Rag Mop" and "Piano Roll Blues."

Turn is effectively handled, some tongue-in-cheek patter aiding the overall effect. Pacing enables them to show off both vocal and instrumental proficiencies on numbers ranging from ballad to jump and including a Brazilian folk melody. Instrumentalities are occasionally highlighted by a takeoff on a muted trumpet, a la Mills Bros., but it's wisely not overdone. Kap.

New Canton Auditorium Readies; Smith to Manage

Canton, O., May 22.

Canton's new Memorial Auditorium is expected to open in September, according to Mayor Thomas H. Nichols, who has appointed Ralph D. Smith, former showman, as manager. Smith will devote part time to advance bookings until the building is completed, after which it will become a fulltime position.

Smith was associated with Public Theatres in Toledo and Dallas. Other interests include a food market and a radio program. Auditorium is of the arena type with complete stage facilities and a capacity of 5,730, and 3,000 permanent seats in the amphitheatre and 2,730 portable chairs on the arena floor.

Brokers Set Plan to Modify System Of Theatre Party Bookings; No Full Sales

Plan has been worked out by the ticket brokers to modify the present system of theatre party bookings, so as to break up the solid benefit-patrons audiences and make some tickets available for the regular theatregoing public for all performances. Idea is that no full-house parties would be booked, but that one-third of the house would be bought by the brokers. The latter are understood to have agreed to the proposal.

Although the setup would involve adjustment in the distribution of ticket locations, with both the brokers and the party agents anxious to get the more desirable seats, it's believed that a general formula could be worked out to cover the matter. And while the reduction of the party share to two-thirds instead of a full house would cut the agent's commission by that proportion, agents may not resist the proposal, since it would protect them from having to take full parties at the insistence of managements. In some cases, full parties are tough to sell, as the number of organizations large enough to handle them is limited.

Principal argument in favor of the suggested plan is that it would presumably provide a supply of tickets for all performances for the regular theatre public. One of the objectionable aspects of the present setup is that when the management sells a heavy lineup of the theatre parties the regular public has little chance to see the show, sometimes for as long as three or four months after the opening. That was one of the points stressed in a recent broker study of the ticket question. According to the brokers, their clients comprise the backbone of the theatre audience and are consequently entitled to first consideration in the sale of tickets, rather than a brushoff in favor of party patrons.

Lesser argument for the plan is that by holding out at least a third of the house to the regular public, the abnormally cold reaction of solid party audiences would be modified. It's argued that this poor audience response not only discourages the cast but, more important, sends patrons out to spread unfavorable comment on the show and on theatregoing in general. Also, it's pointed out, by selling one third of the house to brokers, who take tickets at face value and resell them at a markup, the party commission on that share of the house would be saved by the management.

The plan is expected to be submitted soon to the League of N. Y. Theatres for formal approval. Several producers have already reportedly endorsed it and indicated they will adopt it individually next season, regardless of League action.

Supreme Court Refuses To Accept Ring Appeal; Case Now Seen Closed

Washington, May 22. The U. S. Supreme Court refused yesterday (Mon.) to accept for consideration Carl E. Ring's appeal against a lower court's decision against him in his suit against the Dramatists Guild. The high tribunal's action took the form of a denial of a writ of certiorari in Ring's action against Harold Spina, Edward Heyman, Walter Hannan and the Authors League of America, in which the minimum basic agreement of the Guild, a subsidiary of the League, was claimed to be in violation of the anti-trust laws. This apparently closes the case permanently.

Ring's original suit, stemming from his production of a play called "Stovepipe Joe," resulted in a N. Y. Supreme Court decision that the Guild's minimum basic agreement was an illegal monopoly, but that the plaintiff was not entitled to damages. The N. Y. Court of Appeals subsequently overruled the lower court, deciding that the matter of the minimum basic agreement's legality remained to be determined but was not monopolistic per se. However, it reaffirmed the lower court's decision that Ring was not entitled to damages.

The minimum basic agreement of 1941, on which the suit was based, expired in 1946 and a revised agreement is about to expire.

Philly Broker Cited For Contempt in Crime Probe

Philadelphia, May 22. U. S. District Court Judge J. Cullen Ganey held Abe Glassman, well-known local ticket broker, for trial on contempt of court charges preferred by the Federal grand jury.

Glassman was cited for his refusal to tell the jury whether he was in any other business than the ticket brokerage office and a cigar store.

Specifically, Glassman refused to answer the question: "Were you in the bookmaking business in the year 1951?" and "Did you ever have a leased wire for horse race news?" Judge Ganey set May 24 as the trial date.

Holliday-Dream' To B'way June 4

The Judy Holliday-Don DeFore revival of "Dream Girl," which grossed nearly \$68,400 in two weeks, ending Sunday night (20) at the N. Y. City Center, will probably be moved to the Morosco, N. Y., reopening June 4 for a limited run. Miss Holliday, whose availability was the principal uncertainty in moving the production to Broadway, is understood to be able to stay with the show at least through August.

Although there are various union complications to be worked out, the Playwrights Co. was trying last night (Tues.) to arrange for the transfer of the Elmer Rice comedy to the Morosco. Among the matters to be arranged are Actors Equity's attitude regarding salaries for the cast, which were getting the \$50 stock minimum at the Center, the stagehands' requirements and a ruling from the scenic artists on the use of the settings from the City Center presentation.

"Gramercy Ghost," current tenant of the Morosco, has been playing to slim business. Although the management has been keeping it running, apparently at a loss, it would presumably close, since the cost of moving it to another house would probably be prohibitive under the circumstances.

WRIGHT TO N.Y. 'KATE,' REPLACING TED SCOTT

Robert Wright, male lead in the touring edition of "Kiss Me, Kate," will shift to the Broadway troupe June 4, succeeding Ted Scott. Latter leaves the Broadway cast June 2, at the expiration of his season contract and will take a cross-country "honeymoon" motor trip with his wife of about a year, Cynthia Roseley, a dancer in the show. Since Wright knows the part from playing it on tour, he'll require only a one-day rehearsal with the Broadway company. The road edition closes June 2 at His Majesty's, Montreal, but is expected to go out again next fall.

No one is definitely set to take over the female lead on Broadway during the eight weeks that Anne Jeffreys will be away. However, that doesn't have to be decided immediately, as the star doesn't leave until July. Miss Jeffreys will go to the Coast to star in Gene Mann's revival of "Bittersweet" two weeks each at the Greek Theatre, Los Angeles, and the Memorial Auditorium, San Francisco.

Notre Dame to Honor Hartke for Drama Work

Washington, May 22. Father Gilbert Hartke, head of the speech and drama department at Catholic U. here, will be given an honorary degree of doctor of laws next month at the Notre Dame U. commencement exercises.

Father Hartke is receiving recognition for the outstanding school of acting and playwriting he has developed at Catholic U.

Saroyan 'Messiah' Will Get Illinois Barn Preem

Chicago, May 22. Latest premiere to be scheduled hereabouts is William Saroyan's "Violin Messiah," with Eddie Dowling, at the Chevy Chase Theatre, Wheeling, Ill. It opens the season June 12.

Also packed for the 12-week run is Jean Parker in "Candlelight," Arthur Treacher in "Clutterback, and Edward Everett Horton in "Springtime for Henry." John Larson will direct the Saroyan play and the rest of the season will be directed by Frank Pacelli. Ilka Diehl and Patricia Palmer remain as featured players.

Fonda Winding 2½ Years Of 'Roberts' in Aug.; Andrews Set for Another Season

Washington, May 22. Tod Andrews' company of "Mister Roberts" winds up its season next Saturday night (26) after a three-week stand at the Gayety here. Although definite bookings haven't yet been arranged, the production will go on tour again around mid-September, with Andrews resuming as star, and his wife, Gloria Pollard, again in the sole femme role of the Navy nurse.

Henry Fonda's troupe, currently at the Geary, San Francisco, closes there June 23 and goes immediately to the Baltimore, Los Angeles, where it will fold permanently Aug. 4. Except for the film version of the Thomas Heggen-Joshua Logan comedy, which he is figured likely to do (although the rights have not been sold and producer Leland Hayward apparently no longer intends to make it himself), that concludes Fonda's two-and-a-half years' association with the play. He's set to star in the fall in "Point of No Return," Hayward's production of Paul Osborn's dramatization of the John P. Marquand novel.

BAMBERGER TENT PLAN NIXED BY ZONE BOARD

Philadelphia, May 22. Theron Bamberger's plan to operate a tent show series of musicals and operettas this summer on the Devon horse show grounds near here has been nixed by the Easttown Township Zoning Board.

The board turned down an appeal on a previous decision made by the township zoning officer, which had been brought by the Devon Show Grounds, Inc., owners of the property. Bamberger had tentatively leased the grounds from three to five years for \$500 a week. More than 300 residents of the town signed a petition opposing the project and six families whose homes adjoin the horse show grounds engaged counsel to fight the plan.

The location would have been ideal for the project as the Devon Oval is in the heart of Philly's swank Main Line section and easily accessible to city folks by railroad, trolley, or automobiles. Bamberger is also well regarded here as a summer theatre operator through his Bucks County Playhouse, at New Hope, Pa.

'Tattoo' Gets 56G Profit In 13 Wks.; Pays 40G Back

Latest financial statement on "Rose Tattoo," covering the week ending April 28, reveals an operating profit of \$2,516.20 on the \$19,825.50 gross. Company expense was \$11,360.95, including \$3,710 company payroll, \$1,065.19 stage crew and charges for theatre (excluding \$5,940.35 rent), \$488 for musicians and conductor, \$270 for pressagent, \$250 company and general manager, \$1,682.45 (minimum) author royalty, \$495.61 (2½%) director royalty, \$75 scenic designer royalty, \$50 musical director royalty, \$876.44 advertising, \$250 office expense and a total of \$350.46 for rentals.

Total operating profit as of April 28 (13 weeks) was \$56,650.73. The Cheryl Crawford production, capitalized at \$100,000, cost \$93,122.58 to bring to Broadway (including about \$69,000 production, \$14,000 tryout loss and \$10,000 pre-opening expense) and has thus far repaid \$40,000 to the backers. Among the assets are \$12,370 in bonds and deposits.

Barn Ops' Fight to Force Star Fees Downward Wilts Against Eve Arden

Aldrich & Myers Set Up B'way Investing Firm

Aldrich & Myers have formed a limited partnership to invest in Broadway shows. The venture is capitalized at \$18,000, with a single backer, Frank W. Warburton, a business man and resident of Greenwich, Conn., who will receive 60% of the profits. Richard Aldrich and Richard Myers, the general partners, will each get 20% of the profits.

Besides being co-producers of "Moon Is Blue" and the recently-closed "Guardian," Aldrich and Myers are investors on their own in various other Broadway productions. Aldrich is currently inactive in the theatre, being in Washington on civilian service with the Navy. Myers is vacationing in Europe.

'Wish' Tightens Belt for Run

In preparation for the regular summer business decline on Broadway, the management of "Make a Wish" has already worked out an arrangement for contingent cast and royalty cuts which will reduce the production's operating cost as much as \$6,000 if conditions warrant. In addition, negotiations are under way with the Shuberts to provide for modified rental terms for the Winter Garden, N. Y., and when the summer slump comes.

Rather than try to adjust in a hurry in case of a future dip in business, producers Harry Rigby, Julie Styne and Alexander H. Cohen reached a contingent agreement with the cast and then cleared it with Actors Equity, so a sliding scale of salary cuts will go into effect if needed. Similar deals were made to cover author and director royalties. As a result, the show's approximate \$34,600 operating cost may be sliced to \$26,000, even with a revision of the house terms.

"Wish," which got mixed reviews, has been doing profitable business thus far, and it's figured that with a reduced operating hook-up the musical may be able to continue into next fall, despite the approaching end of theatre party bookings and the arrival of the summer boxoffice downbeat.

'WORLD' LOSS \$179,000; FEES IN LITIGATION

"Out of This World," which closed recently at the Century, N. Y., involved a loss of about \$179,000, according to the latest financial statement, dated April 30. There are listed assets of \$75,815, including \$48,200 in cash and \$27,615 in bonds and deposits. Among the \$34,863.40 in liabilities is an item of \$21,037.69 covering contingent royalties claimed by Betty Comden and Adolph Green, who worked on the book for the musical. That matter is currently in litigation.

The Subber & Ayers production was financed at \$200,000, plus \$20,000 overall and, according to the statement, the net cost to date is \$179,048.40.

Alex Cohen Associated In 'Time'; Raised Extra 30G

Alexander H. Cohen, associate producer (with Harry Rigby and Julie Styne) of "Make a Wish," will be similarly associated with James Russo and Michael Ellis in the production of "Courtin' Time." He has been an unofficial financial advisor to them from the start of preparations for the show, and raised the needed \$30,000 supplementary capital during the recent tryout in Philly. The production, currently back in rehearsal, will have another tryout in Pittsburgh.

Cohen is also partnered with Robert L. Joseph in the Louis Calhern revival of "King Lear," which played on Broadway last winter and will go on tour next fall.

Attempt by the strawhat producers to force down the terms for guest stars this summer has apparently collapsed. The Eve Arden package, against which the Stock Managers Assn. had centered its boycott efforts, is reportedly booked almost solid for the season, with only some final juggling of dates and theatres before the schedule will be closed. Other likely name stars are also mostly booked for the summer.

The Arden package, priced at \$2,000 plus 50% of the gross over the break-even point (generally averaging about \$6,500), also includes Brooks West at \$250, Viola Roache at \$200, Bert Thorne at \$150, an advance-man stager at \$125 to direct the local company, plus transportation and first-class accommodations from the Coast, the latter item to be pro-rated among the various spots playing the show.

Miss Arden, who played to top grosses last summer in "Over 21," will star this season in a revival of George Oppenheimer's farce, "Here Today." Among the barns definitely booked thus far are the Oiney (Md.) Theatre; Guy Palmerton's Worcester (Mass.) Playhouse and Lake Whalom Playhouse at Fitchburg, Mass.; a new spot to be operated by Charles Dean at Corning, N. Y.; the Boston Summer Theatre; Sna Theatre at Saratoga, N. Y.; Ivoryton (Conn.) Playhouse, and the McCarter Theatre, Princeton, N. J., to be operated again by Herbert Kenwirth. Two other dates are tentatively set, subject to possible shifting.

Other stars, some involving packages with additional actors, advance men, etc., reportedly booked extensively, include John Garfield in "Golden Boy," at \$2,000 plus 25% of the gross over the break-even; Joan Blondell with Sidney Blackmer in "Come Back, Little Sheba," at \$2,000 plus a percentage; Margaret O'Brien, "Kiss and Tell," \$1,500 plus a percentage; Veronica Lake in "Voice of the

(Continued on page 60)

Center Season Loss Seen \$50,000 For New Record; Plays Keep Deficit Down

N. Y. City Center of Music and Drama will probably end up its season with a deficit of around \$50,000, the largest in its eight-year-old history. Last year the operating loss was only \$3,500. Looming deficit has already caused management to plan curtailments in next season's plans, although possibility now of the Government's exemption of admission taxes to non-profit cultural organizations (with the institutions keeping the 20% tax bite), may change their thinking.

On basis of the present losses, according to Morton Baum, chairman of the executive committee, City Center will either have to have a public drive for funds (as the Met Opera did this season), seek a special subsidy or curtail activities. The Center has had to dip sharply into its cash reserve to carry the season's losses.

Center announced an operating loss of \$72,338.47 for its fiscal year ending April 28, but this figure isn't an accurate picture of conditions. Receipts of the six-week drama season, now in progress, weren't all included, since they post-date the fiscal year. They're regarded as likely to pull the loss down to about \$50,000. First show, "Taming of the Shrew," was a loss for the Center, but this was included in the official report.

"Dream Girl," which just concluded, was a highly profitable venture, but "Idiot's Delight," which opens tonight (Wed.), is an uncertain quantity at this point.

Report also included preliminary outlay on the three shows. Center doesn't pro-rate its productions (opera or legit) over several seasons, writing off the production costs in opera and ballet presentations. The deficits are the increased costs in opera and ballet presentations. Opera almost broke even in its recent spring season, and ballet was in the black for the first time. But the previous fall season both ballet and opera were costly, as were the tours of these two activities.

By-Passed Understudy for Chi 'S.P.' Squawks to Equity, Demands \$750

Chicago, May 22.

Estelle Loring, understudy to Janet Blair, femme lead in the local edition of "South Pacific," has complained to Actors Equity against the show's producers, Rodgers & Hammerstein, Joshua Logan and Leland Hayward. She claims that the signing of Connie Russell to replace Miss Blair during the latter's four-week vacation this summer violates an agreement with her.

Miss Loring, whose contract as understudy expires May 31, is asking for \$750 to cover the four-week period she says she was promised she could play the part.

Equity Gets Complaint

According to the Equity office in New York, Miss Loring has not filed formal charges, but has made a complaint and submitted a letter from a representative of the management, promising her the "South Pacific" lead during Miss Blair's absence. Since the matter is apparently not covered in Miss Loring's contract, it's believed unlikely that the formal charges will be brought or a formal hearing be requested.

However, it's indicated that since Miss Loring appears to have been genuinely misled by the letter from the producers' office, the management will be asked to make some adjustment of the matter. Richard Rodgers, composer and co-producer of the musical, said Monday (21) that he had not heard of any complaint by Miss Loring and knew nothing of the affair.

Theatregoer Rushes To Merman Defense as Best Musical Femme on B'way

New York.

Editor, VARIETY:

The drama critics must be getting daffier. In a season in which Ethel Merman appears, how can anyone else give the best feminine performance in a musical? With all merit given to Shirley Booth, who is undoubtedly hitting a new peak in her already fine career with an enchanting portrayal of Aunt Clisy in "A Tree Grows in Brooklyn," there's nobody, but NOBODY, in the class with Merman—and I'm not associated with Merman in any way, not acquainted with her and am not even exactly a Merman fan.

According to VARIETY's weekly reports, "Call Me Madam" has done capacity business, with maximum standees, ever since it opened last fall to decidedly mixed reviews. Practically everyone agrees that Merman is just about the whole show. So it's obviously Merman who is drawing the customers and nobody else who is sending them out satisfied. Since "Calling All Stars," in 1934-35, I believe Merman has never had a failure. Ignoring such sole successes as "Du Barry Was a Lady" and "Panama Hattie" (does anyone recall a single song from either of those little gems, by the way?), she even carved a slice of Leiderkrantz like "Something for the Boys" home from market. Has any other gal in musical stage history such a record?

One other point about the critics and their views. I read somewhere that on a recent guest appearance on Mary Margaret McBride's program, the N. Y. Times' Brooks Atkinson said something to the effect that every critical review is a review of the critic as well as the show. In the light of that observation, it may be worth noting that VARIETY reported the following critics expressing the following reactions to the just-ending season: Atkinson himself ("continuously interesting"); George Jean Nathan ("dismal"); Otis Guernsey ("faw"); William Hawkins ("interesting but not distinctive"); Arthur Pollock ("ordinary, but with some fine spots"); Ward Morehouse ("pretty good"); John Chapman ("average"). Anybody got a mirror?

Niles Z. Harrington.

Violinist Tosya Spivakovskaya sailed from N. Y. yesterday (Tues.) for his first tour of Europe since 1933. It will include a four-week visit to Israel.

Melton Sets Season End Shindig for Auto Museum

James Melton, winding up his concert season next weekend, is throwing a party at his Westport, Conn., home Friday (25), with a buffet supper at the house, followed by a shindig at his auto museum in Norwalk.

Melton sang in Detroit Monday (21), and has a date in Charleston, W. Va., next Monday (28). He winds his season's tour Saturday, June 2, in Winnipeg. Lawrence Evans & Weinhold division of Columbia Artists Mgt. is handling the tenor.

N.Y. City Ballet Prepping Third N.Y. Date of Season; Dropped 15G in Chicago

The N. Y. City Ballet Co. will do the unusual, offering a third engagement in N. Y. this season at the City Center, starting June 3. Engagement will run three weeks, and include four new ballet productions. One will be Jerome Robbins' "The Amazon," choreographed for Nora Kaye; Todd Bolender's "The Miraculous Mandarin"; George Balanchine's "Capriccio Brillante," slated for Maria Tallchief and Andre Eglevsky; and Ruthanna Boris' "Cakewalk."

Troupe recently completed its first visit to Chicago, where it got unusually good press notices but did only fair business. Company grossed \$26,000 in its first week at the Chi Opera House, and \$30,000 on the second, losing about \$15,000 on the engagement. Ballet did very well in its two previous N. Y. dates this season, with an \$81,900 gross for last fall's three-week engagement, and a \$147,400 gross on its four-week March-April run.

Company almost broken even on the fall run, and made about \$7,000 profit in March-April, being in the black for the first time. But the \$15,000 loss in Chicago, plus about \$40,000 dropped on a 10-week British tour last summer, has made a big dent in the troupe's financial setup.

Memphis Stages Annual Wheelchair Production

Memphis, May 22.

"Fun On Wheels," Memphis wheelchair production, staged its second annual performance here tonight (22) before an SRO audience at the local Auditorium. Show is made up of many paraplegic vets stationed at nearby Kennedy Army Hospital. All funds taken in are turned over to the National Paraplegic Foundation.

May Belle Callaway, w.k. Memphis radio songstress, featured on the Fred Ziv "Lady Hamilton" transcription package, was among the local entertainers appearing. Miss Callaway, a former USO trouper, was once stricken with osteomyelitis. Her wax package is now heard over 415 outlets, including Mexico and Canada.

Legit Followup

Twentieth Century (FULTON, N. Y.)

The "Twentieth Century" company at the 46th Street breaks a good many of the rules applicable to good theatre. Granted that the old Hecht-MacArthur play is creaky and requires broad playing for it to be palatable, there is little excuse for a performance to be so completely hoked up and sloppy as it was Friday night (18). Jose Ferrer appears particularly corny and slap-sticky in a performance as careless as a cheap burlesque skit at its worst.

Gloria Swanson holds herself in bounds. John Glendinning, now playing the pressagent, not only gives a poor performance as a drunk, but has a strange propensity for laughing his lines into an inarticulateness. This heightens the impression that the company as a whole is calloused towards the paying customers. . . . Schaefer.

Plays Out of Town

Woman With Red Hair

Trenton, N. J., May 22. Trenton Civic Theatre and Eddie Rich production of melodrama in three acts by Sam Locke and Paul Roberts. Stars John Emery; features Frances Reid, Michael Wager. Directed by Richard Barr. Setting, Howard Barker. At RKO Palace Theatre, Trenton, May 18, 31; \$3.00 top. Cathy Horner Frances Reid Victor Kariton John Emery David Horner Michael Wager

This initial effort of Sam Locke and Paul Roberts has definite Main Stem possibilities — but it needs plenty of doctoring first. However, as entertainment, it's good, even in its present unpolished stage.

The play revolves around Cathy Horner, an attractive young girl who is engaged to an older man, Dr. Victor Kariton. Cathy's brother, David, returns from a mental institution and is understandably belligerent towards Kariton, who, he knows, is having an affair with Cathy.

An attempt is made on the girl's life. From that point on the suspense centers around the identity of the would-be assassin. Fiance or brother? Suspense and tension, which retain the interest of the audience to the final curtain, make for a tense, melodrama.

Basically, the plot is excellent. Though Act I is poorly paced and drags, it succeeds in capturing a mood of tension. Suspense is effectively sustained throughout the last two acts. At the climax, however, the play becomes rather inconsistent.

John Emery turns in a solid performance as the suave, polished Dr. Kariton. Frances Reid is adequate as Cathy. Michael Wager, however, is miscast as David. Though Wager proves a talented, sensitive young actor, he's too immature looking to be convincing as the neurotic brother. Shane.

Strictly Informal

San Francisco, May 16.

Sam Kerner presentation of revue in two acts, with music, lyrics and sketches by George Tibbles and Ramsey Idris. Directed by Kerner. Dances staged by Jack McClelland. At Bush Street Theatre, San Francisco, May 16, 31.

With Jeritza Teasley, Larry Salters, Yvette Vickers, Sharon Randall, Peter Eastman, McClelland, Jack Fisher and Ted Milo at pianos.

In spite of its combination of some good tunes, a heaping measure of youthful enthusiasm and energy, and a considerable display of talent, this two-hour melange of song, dance and comedy contrived by George Tibbles and Ramsey Idris, dubbed a revue, remains in essence an elongated vaude act. As may be expected, there is a monotone overall effect resulting from the recurrent efforts of the six-person cast. This is further reflected by the in-the-main similarity of treatment of tunes, though two items succeed in rising above the others to deserve special kudos. These are "Willie Followed Tillie" and "Square Dance."

Chief appeal is the showcasing of the three boys and three girls, each with a sure show business touch, and each giving promise of going places in more effectively constructed vehicles.

There is solid talent shown in the work of Jeritza Teasley and Larry Salters, in their handling of comedy, and Yvette Vickers and Sharon Randall are equally effective in the material they use. Peter Eastman and Jack McClelland likewise turn in worthwhile chores.

The troupe does all that can be done with the material and limitations involved, which in this instance run headlong into the basic problems of format and production. It's doubtful if even the necessary cutting of a half-hour from the over-generous outpouring of tunes, comedy, dancing, chatter and skits, would compact the two-act melange into a professionally acceptable offering. In its present form, there is too much done by too few, with too little production to give required eye-value variety and climaxing.

Cut to a 70-minute, single-act piece (its original form), the unit may fill the bill in suitable hotel supper club rooms, but in its current setup it fails to make the grade as a bigtime legit boxoffice package.

The two piano "pit orchestra" work by Jack Fischer and Ted Milo is superior. Sets are nebulous. Direction by Sam Kerner is better than adequate. Ted.

Daniel Nagrin and Donald McWayne will share a dance program of solo and group works Friday (25) at Hunter Playhouse, N. Y., assisted by Beatrice Seckler, Miriam Pandor, Andora Hodgin, Joseph Gilford, John Smolka, Martin Sameth and Gean Greenwell.

Inside Stuff—Legit

Oscar Hammerstein, 2d, adaptor of the book, lyricist and co-producer (with composer Richard Rodgers) of "King and I," reveals that he's received more letters about this show than any with which he's ever been associated. As always, most of the mail is from acquaintances, but an unprecedented amount is from strangers, and all of it has been congratulatory. Two of the letters he especially appreciated, since the writers are both familiar with the Orient, were from Mme. Pandit, Indian Ambassador to the U. S., and novelist Pearl Buck.

Because he and Rodgers were extremely anxious not to have anything in the musical version of the "Anna and the King of Siam" novel that might be offensive to Orientals, particularly the Siamese, Hammerstein sent someone to the Siamese Embassy in Washington to get an authentic reaction and, if possible, suggestions as to treatment. However, their representative was given a brush, so the adaptors went ahead on their own. As far as Rodgers and Hammerstein know, no Siamese officials have seen the show.

Estimated loss of \$50,000 on the 10-production ANTA Play Series, reported in last week's issue, is subject to bookkeeping clarification on various items, including rental for the ANTA Playhouse, N. Y., which was not figured in the total given. Included was an item of about \$18,000 for renovation of the building, which might be pro-rated over several seasons and which, in addition, is subject to reduction by payments from radio station WOR, New York, previous occupant of the premises. Another item is promotion and mailing costs in connection with the Play Series subscription campaign, at least part of which could reasonably be pro-rated over several seasons. Same applies to the Playhouse sound system, which ANTA received gratis as a gift from Stevens Institute, but involved \$8,000 installation expense. Developed by sound engineer Harold Burris-Meyer at Stevens at a cost of \$250,000 (underwritten by the Rockefeller Foundation) it is considered one of best in existence.

Alexander H. Cohen, who as associate producer of "Make a Wish" has already brought suit for \$17,500 against Show-of-the-Month Club for allegedly running out on a ticket-buy deal by stopping payment on a check, has also approached the League of N. Y. Theatres to check on the bond Sylvia Siegler, SOMC president and an accredited ticket broker, is supposed to have on deposit with the League, as required under the ticket code regulations covering brokers. It's in connection with the stopped check.

Cohen is also meeting N. Y. C. license commissioner Edward A. McCaffrey tomorrow (Thurs.) to discuss Miss Siegler's license as a ticket broker. Special angle is whether her franchise contains any provisions for operating outside the regulations governing other brokers.

With the exception of three names, the list of backers for the \$60,000 touring edition of "Moon Is Blue" is the same as for the \$75,000 original production. Two of the investors in the original production failed to go along on the second edition, but one new name was added. Show biz names among the backers include Dallas producer Tad Adoue, III, announcer Kenneth Banghart, Astor Hotel (N.Y.), President Robert K. Christenberry, M-G-M executive Joseph J. Cohen, lyricist-presenter Howard Dietz, co-producer Julius Fleischmann, producer-theatre owner Gilbert Miller, producer Malcolm Pearson and Actors Fund president Walter Vincent.

In his Sunday (20) column in the N. Y. News, drama critic John Chapman took another shot at Westbrook Pegler, who last year devoted one of his syndicated columns to an attack on the aisle-sitter. Including an incidental needle at George Sokolsky, another political columnist who has expressed criticism of the News drama staff, Chapman wrote in the course of a piece about "Phahooley," the new Broadway musical, "It is a delightful music-show with a Social Significance complex, and a Social Significance complex has ruined more entertainers than just Pegler and Sokolsky."

Backers of "Gramercy Ghost," Roger Clark-Evan Frankel production at the Morosco, N. Y., include Frankel, \$15,000; Clark, \$13,200; Louise (Mrs.) Clark, \$12,900; Jack Potter, the show's company manager, \$1,200, and actress Kay Strozz, \$1,200. Venture was financed at \$60,000, with provision for 10% overall. Clark is sole general partner.

Ballet Theatre Opens

Tour In Rio de Janeiro

Ballet Theatre troupe of 60 flew to South America from N. Y. last Thursday (17) for a spring tour. Company opened a three-week engagement at the Teatro Municipal, Rio de Janeiro, Monday (21), under auspices of Dante Viggiani, Latin-American impresario, and Anatole Heller, of Paris.

Troupe will follow the Rio appearance with a date in Sao Paulo, Brazil, while negotiations are also on for bookings in Montevideo and Buenos Aires. Tour is reportedly on guarantee basis, with the local impresarios paying all expenses.

Ballet Theatre will have a summer date at Lewisohn Stadium, N. Y., on its return from South America, and will open its fall season at the Met Opera House, N. Y., Sept. 19, closing Oct. 7. Then it goes on tour. Troupe has booked Los Angeles and San Francisco ahead of both Ballet Russe de Monte Carlo and Sadler's Wells Theatre Ballet, and will be the first troupe on the Coast this autumn, arriving there three weeks after close of the N. Y. run. Troupe will also have the choice Chicago date—Dec. 26 through Jan. 6.

'WHISTLE' TO BOW 4TH SEASON AT OLNEY, MD.

Olney, Md., May 22.

"The Silver Whistle," with John Carradine, will open the fourth season of Olney Theatre, here, June 8. House is under management of Richard Skinner and Evelyn Freyman. Harry Ellerbe will direct the first three Olney productions this season and S. Syjala will return for the full summer as scene designer.

Other attractions listed thus far include: Sylvia Sidney in "The Innocents," June 19; Eve Arden in "Here Today," June 26; Arthur Treacher in "Clutterbuck," July 3; Olivia de Havilland in "Candida," July 10; Luise Rainer in "A Kiss for Cinderella," July 31; Basil Rathbone in "The Giacinda Smile," Aug. 14; Kay Francis in a new comedy by George Oppenheimer, "Mirror, Mirror," Aug. 21; and Veronica Lake in "The Curtain Rises," Aug. 28.

Ottawa Repertory Ends Season; Seeks New House

Ottawa, May 22.

Canadian Repertory Theatre, three-year-old local professional legit group, shuttered for the summer with "Royal Family." It has to find a new place to play before it opens next season, with the LaSalle Academy Theatre being taken over by the academy because of expanding student activities.

CRT has the backing of local newspapers, who opened news and editorial pages wide with kudos for the group and pleas for a new stage. With shuttering, cast members scattered to strawhats from Halifax to Vancouver, mostly to hometowns,

Shows in Rehearsal

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), MC (Musical Comedy), MD (Musical Drama), O (Operetta).

"Courtin' Time" (MC)—Russo & Ellis, prod.; Alfred Drake, dir.

"Seventeen" (MC)—Milton Berle, Sammy Lamb, Bernie Foyer, prods.; Hassard Short, dir.

"Two on the Aisle" (R)—Arthur Lesser & Thomas Hammond, prods.; Abe Burrows, dir.

HOLLYWOOD

"Guys and Dolls" (MC) (road)—Feuer & Martin, prods.; George S. Kaufman, dir.

Legit Bits

Leland Hayward made a quick jump to the Coast last week to be present at the birth of James Stewart's twin sons . . . N. Y. Journal-American reported last Tuesday (15) that Eli Wallach, of the cast of "Rose Tattoo," attended the Barter Theatre Award luncheon that day, but somehow neglected to mention that Fredie March, the Award winner and guest of honor also happened to be present . . . French ballerina Colette Marchand, who guested with the Ballet Theatre in New York last spring, has an agreement to repeat the engagement this fall, if the Broadway review, "Two on the Aisle," in which she'll be featured, doesn't click . . . Arthur Kennedy, who was in the same author's "All My Sons" and "Death of a Salesman," will probably star in the new, untitled Arthur Miller play, which is a prospect for fall production, possibly by Kermit Bloomgarden, with Elia Kazan staging, as he did for the previous two.

Walter Fried plans to produce on Broadway next fall a new play by Arthur Laurents, titled "Time of the Cuckoo." Still on his and Harold Clurman's schedule is "Let Me Hear the Melody," the S. N. Behrman play they tried out last spring and now being revised by the author . . . Gant Gaither has optioned "O Perfect Love," a first play by actor-director Lexford Richards . . . Mary Martin and Jose Ferrer will be guests at the Drama Club luncheon next Tuesday (29) . . . Harold Bromley and George Brandt are no longer planning a Broadway production of the former's translation of "Samarkand," having lost their option on the English language rights to the French play . . . Halsey Malone's "K. G.," the 1949 winner of the \$2,000 Arts of the Theatre Foundation Prize, will be premiered tonight (Wed.) through Saturday (26) by the Ithaca (N.Y.) College theatre . . . Reed Allyn joins the chorus of "Kiss Me, Kate" next week, replacing Tom Bole.

Costumes from Joshua Logan's Broadway production of his "Winter Trees" were loaned by the author-director for a revival of the play last week by the Town Players of Newtown, Conn. . . Press-agent Marian Byram has gone to Naples, Fla., for a first look at the house she built there last winter. She'll then visit her parents in Ohio, returning to New York in time to meet her husband, Paramount play editor John Byram, when he gets back from his European trip with N. Y. Post drama critic Richard Watts, Jr. . . Press-agent Arthur Cantor is a temporary associate with the Richard Maney office and will do a similar stint with Michel Mols as a stand-in when John Peter Toohey vacations . . . Max Allentuck, general manager for Kermit Bloomgarden, and his actress-wife Maureen Stapleton, of the cast of "Rose Tattoo," have taken a summer house at Nyack, N. Y., with Eli Wallach, of the same show, and Mrs. Wallach (actress Anne Jackson). Both couples have infant children . . . Producer Margo Jones has also turned author, with release of "Theatre-in-the-Round" (Rinehart).

In one edition Monday (21) of the N. Y. World Telegram & Sun, there was an italic line under Ward Morehouse's byline on his drama column, reading "Harriett Van Horne is ill." Who's the girl Friday for whom? . . . Dorothy (Mrs. Richard) Rodgers recuperating from major surgery Sunday (20) at Lenox Hill Hospital, N. Y.

Beverly Lawrence, understudy, played Miss Adelaide in "Guys and Dolls" for several performances last week when Vivian Blaine was ill . . . Legit pressagent Samuel J. Friedman is representing the Hotel Brickman, which opens this weekend for its 41st season at South Fallsburg, N. Y. . . Paul Trueman takes over the part of the champagne-happy dawager in "Gentlemen Prefer Blondes" for two weeks starting next Monday (28), while Alice Pearce vacations. Robert Chisholm subs for Rex Evans as the Col. Blimpish Sir Francis Beckman in the same show, beginning June 18 . . . Irving Becker, company manager of "Billy Budd," wants it known that he was not the author of the letter-to-the-editor, signed Company Manager, rapping the show in last week's issue . . . Scenic designer James H. Garlock sails May 29 on the *Liberte* for a three-month European vacation . . . Edward Choate to be business manager for the Margaret Webster-Theatre Guild "Saint Joan" next fall.

Besides his strawhat appearance as star in the tryout of William Saroyan's "Violin Messiah" this summer, Eddie Dowling also an-

nounces plans for Broadway productions of "Chuckyhead Story," by Paul Vincent Carroll, and "Spanish Gardener," A. J. Cronin's dramatization of his own novel . . . Anthony Brady Farrell's production schedule includes strawhat tryouts of "Jamboree," a musical with book and lyrics by Leon Pearson and music by Will Irwin, and "A Burst of Summer," by A. B. Shiffman . . . Eugene O'Neill has been discharged from Doctor's Hospital, N. Y., after treatment for a fractured knee and pneumonia, and has gone to Boston . . . Manning Gurian will be partnered with Marge Jones in the Broadway production next fall of Edwin Justus Mayer's "I Am Laughing" . . . "Witches' Sabbath," by Harry Granik, was tried out Saturday night (19) at the Syracuse U. Theatre, under direction of Sawyer Falk . . . Equity Library Theatre, with a "profit" of 21c on its Equity Community Theatre season, will present 12 Theatre Scrapbook productions of three scenes each, to play New York public schools during assembly periods.

Derrick Lynn-Thomas, recently associated with David Hellwell in the operation of the Arena Theatre, N. Y., has moved to the Coast with his actress-wife, Catherine Lynn. They plan to remain indefinitely . . . Besides the regular New York reviewers, 23 critics from seven towns have been invited to cover "Twentieth Century" next Monday and Tuesday nights (4-5), with Robert Preston and Binnie Barnes as co-stars in place of Jose Ferrer and Gloria Swanson . . . The opening bills on George Brandt's subway circuit this season will be "Diamond Lil," with Mae West; "Death of a Salesman," and Mady Christians and Henry Daniell in "Black Chiffon." Vince McKnight, recovered from a serious illness, is pressagenting the circuit, and Brandt's Broadway presentation of "Season in the Sun" . . . The American Repertory Theatre, previously announced to open June 6 at the President, N. Y., will start June 25 at the Bleeker Street Playhouse, N. Y.

The YM-YWHA, at 92nd St., N. Y., is planning to form an Anglo-Jewish Theatre next season, with Carl Urbant in charge. Outfit is now looking for scripts . . . Sammy Schwartz replaced Paul Reed as understudy to Sam Levene in N. Y.'s "Guys and Dolls" . . . Jose Ferrer recorded a 40-minute adaptation of "Cyrano de Bergerac" for Capitol Records yesterday (Tues.). Patricia Wheel, Jack Manning, Alexander Scourby, Ralph Clanton, Hiram Sherman and Fran Letton assisted.

Connie Russell takes over for Janet Blair in the Chi company of "South Pacific" while latter takes month's vacation July 1. Replacement is singer on Dave Garroway's teevee show. Irene Bordoni replaces Diana Costello in the same company as Bloody Mary, next Monday (28). Miss Costello takes over for Juanita Hall in the N. Y. company . . . Harry Davies leaves as advance man for "Borscht Capades" . . . Claudia Cassidy, Chi Tribune drama critic, leaving for three-month European trip . . . Margo Jones, managing director of Theatre '51, will serve as final judge for the Charles H. Sergel drama prize at the U. of Chicago.

Choreographer Hanya Holm flew into N. Y. from Europe yesterday (Tues.). She had gone over to London in February to stage the dances for "Kiss Me Kate" there, and then had traveled in Europe.

Birmingham Losing Its Sole Legit House Next Yr.

Birmingham, May 22.

This city of more than 300,000 will be without a legit house at the end of the '51-'52 season, when R. M. Kennedy takes over operation of the Temple Theatre as a first run film theatre. Bill Coury, manager of the Ritz (film) and Temple houses, said he would have a better idea about a possible legit house next year at this time.

Coury's firm, the Wilby-Kincey Theatres of Atlanta, has the United Booking Offices contract for Birmingham, Montgomery, Knoxville and Atlanta. Coury said that, as far as he knew, his firm, which operates the Ritz and Alabama Theatres here, would keep the UBO contract.

There have been rumors that an out-of-town promoter would grab the UBO contract for Birmingham. Coury said he already has booked "Oklahoma" and "Kiss Me, Kate" for next season.

Trenton Civic Preems 'Woman'; \$4,800 in Five

Trenton, N. J., May 22. "The Woman With Red Hair," new melodrama by Sam Locke, review writer, and Paul Roberts, of Benton & Bowles, N. Y., radio department, preemed here last Tuesday (15), running through Saturday (19). Play was presented by the Trenton Civic Theatre and Eddie Rich, and given at the RKO Palace.

Show took in \$4,800 in five performances (no matinees), with \$3,000 of this from subscriptions. John Fisher is managing director. John Emery, Frances Reid and Michael Wager played the three roles in the melodrama. Marsha Hunt came to Trenton to see the tryout. There's talk she's being considered for the femme role for a Broadway production of the play next fall. Melvyn Douglas has also been mentioned here for the Emery part.

'Moon' Big \$20,900, 'S.P.' \$50,800, Chi

Chicago, May 22.

Although few in number, legit attractions here are continuing to garner fine grosses. "Moon Is Blue" is doing lush business with a heavy advance and "South Pacific" continues as one of the top money-makers of the Chicago history. "Borscht Capades" opened (15) for two-week stay with mainly favorable revues and with theatre parties looks fair, although it's been here three times previously.

Still no new shows on the horizon, but one might sneak in for the summer convention trade.

Estimates for Last Week

"Borscht Capades," Blackstone (1st week) (\$4.40; 1,358). Moderate \$15,500 for first week.

"Moon Is Blue," Harris (3rd week) (\$3.80; 1,000). Hitting almost capacity with sock \$20,800.

"South Pacific," Shubert (27th week) (\$5; 2,100). Great, but not quite capacity at nearly \$50,800.

'OKLA' MODEST \$22,800 IN FIRST PHILLY STANZA

Philadelphia, May 22.

Just one more legit attraction for the 1950-51 Philly season — "Two on the Aisle" — at the Forrest June 18.

"Two on the Aisle" will play a three-week engagement at the Forrest, with Bert Lahr, Colette Marchand and Dolores Gray headlining the cast of the Arthur Lesser production. The revue comes here after a one week's tune-up in New Haven. It will be Philly's first revue since "Bless You All" last November.

The Forrest, which is currently offering "Oklahoma" in the second and final week of its fourth local engagement, will apparently be dark for three weeks following the departure (of N. Y.) of the Guild musical after this Saturday night (26). "Oklahoma" got nearly \$22,800, under break-even in its first of two sessions, using the local First Nighters' Club with their reduced-price setup for some help.

Kate' Fine \$33,000 In 2d Toronto Week

Toronto, May 22.

On second stanza of its three-week engagement here, "Kiss Me, Kate" again went clean on all evening performances to turnaway business, but opening of the Woodbine racetrack season dented the Saturday matinee take.

Second week saw another \$33,000 gross, with Royal Alexandra (1,525) scaled at a \$4.50 top.

'Guardsman' \$4,300 In Two at Allentown, Pa.

Allentown, May 22.

Jeanette MacDonald and Gene Raymond, winding up a tour in the Aldrich & Myers and Julius Fleischmann revival of "The Guardsman," grossed a mild \$4,300 in two performances Monday and Tuesday nights (14-15) at the Lyric Theatre here.

Stars have been scheduled to go on the road with the production again next fall, but in an effort to get out of the commitment they've brought charges of contract violation against the producers.

Muriel Kaha, former "Carmen Jones" lead now concertizing, will celebrate her 10th anniversary in the concert field next season with her first recital at Carnegie Hall, N. Y., Oct. 3.

B'way Edges Up With Big Weekend; Flahooley' \$38,500, 'Stalag' \$13,500

Broadway perked a bit last week despite the waning season and the first heat spell, attendance was generally somewhat above the preceding week. Fact that business was particularly lively Friday night (18) and at both the matinee and evening Saturday (19) indicated that the summer pattern of slow weekends has not yet arrived.

The total gross for all 23 shows last week was \$618,700, or 78% of capacity (same week last year registered 76%). The previous week's total for 23 shows was \$579,000, or 77% of capacity.

Of the new entries, "Flahooley" drew mixed reviews but started promisingly, and "Stalag" 17 spurted in its second week and showed signs of catching on for a run. "Dream Girl" and "Getting Married" closed limited runs last weekend.

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Romantic), MC (Musical Comedy), MD (Musical Drama), O (Operetta).

Other parenthetical figures refer, respectively, to top price, number of seats and capacity gross. Price includes 20% amusement tax, but grosses are net; i.e., exclusive of tax.

"Affairs of State," Music Box (35th wk) (C-\$4.80; 1,012; \$26,874). Almost \$26,700 (previous week).

"Autumn Garden," Coronet (11th wk) (D-\$4.80; 1,027; \$28,378). Over \$11,000 (previous week; \$12,200); closing June 2, to tour next season.

"Bell, Book and Candle," Barrymore (7th wk) (C-\$4.80; 1,064; \$26,000). Nearly \$28,000 (previous week; \$28,000); closing June 2, to reopen later with new cast.

"Call Me Madam," Imperial (32d wk) (MC-\$7.20; 1,400; \$51,847). The gross limit again; over \$52,300.

"Country Girl," Lyceum (28th wk) (D-\$4.80; 995; \$22,845). Over \$12,800 (previous week; \$13,100); closing June 2, to tour next season.

"Darkness at Noon," Royale (19th wk) (D-\$4.80; 1,035; \$27,100). Almost \$18,700 (previous week; \$16,000); Claude Rains back after illness.

"Dream Girl," (City Center) (2d wk) (C-\$2.88-\$3; 3,025; \$41,000). Nearly \$34,400 (previous week; \$34,000); closed Sunday night (20) after 16 performances; "Idiot's Delight" replaces, opening tonight (Wed.); may transfer to Broadway for a commercial run.

"Flahooley," Broadhurst (1st wk) (MC-\$6.60; 1,160; \$39,000). Opened Monday (14); first week, including parties, drew almost \$38,500.

"Gentlemen Prefer Blondes," Ziegfeld (76th wk) (MC-\$6; 1,628; \$48,244). Over \$34,500 (previous week; \$31,800); Carol Channing returned this week as star.

"Getting Married," ANTA Playhouse (2d wk) (C-\$4.80; 924; \$19,950). Under \$2,100 for seven performances (previous week on subscription, \$17,100); closed Sunday night (20) after 16 performances, ending the ANTA Play Series season.

"Gramercy Ghost," Morosco (4th wk) (C-\$4.80; 912; \$24,300). Almost \$6,300 (previous week, \$4,600); may close June 2.

"Guys and Dolls," 46th Street (26th wk) (MC-\$6.60; 1,319; \$43,904). The gross limit again; \$44,400.

"Happy Time," Plymouth (69th wk) (C-\$4.80; 1,063; \$29,019). Over \$16,000 (previous week; \$15,500).

"King and I," St. James (8th wk) (MD-\$7.20; 1,571; \$51,717). The gross limit again; over \$31,700.

"Kiss Me, Kate," Shubert (123d wk) (MC-\$6; 1,361; \$40,847). Over \$25,100 (previous week; \$25,200).

"Make a Wish," Winter Garden (5th wk) (MC-\$6.60; 1,519; \$50,000). Almost \$40,600, including three parties (previous week; \$41,400).

"Moon Is Blue," Miller (11th wk) (C-\$4.80; 920; \$21,586). Went clean again, with party commissions holding the gross to nearly \$21,300 (previous week; \$21,100).

"Rose Tattoo," Beck (16th wk) (D-\$4.80; 1,124; \$28,000). About \$14,900 (previous week; \$15,700).

"Season in the Sun," Booth (34th wk) (C-\$4.80; 766; \$20,235). Apparently benefited by the move from the Cort; nearly \$7,500, reportedly about breaking even (previous week; \$6,600).

"South Pacific," Majestic (109th wk) (MC-\$6; 1,659; \$50,186). The gross limit again; \$50,800.

"Stalag 17," 46th Street (2d wk) (CD-\$4.80; 921; \$21,547). Almost \$13,500 (previous week; \$10,200 for seven performances).

"Tree Grows in Brooklyn," Alvin

Boston, May 22.

"Mister Roberts," with Henry Fonda, moved into still higher brackets, chalking up a sock \$35,000 for its third stanza at the 1,550-seat Geary. Production is scaled to \$40,80.

"The Merry Widow," with Paul Henreid and Jane Pickens, slipped a notch but still had hefty biz with \$27,000 for its third stanza at the 1,775-seat Curran. Carl Brisson, who is set to replace Henreid for the L. A. run, is in for daily rehearsals with the Civic Light Opera Company.

"The Square Needle," with Victor Jory and Wayne Morris, hit an okay \$7,800 at the 1,858 seat Downtown Theatre for its first week. Show is scaled to \$3,60.

CHARLEY' \$48,000 IN THIRD STANZA IN L.A.

Los Angeles, May 22.

Expected decline in the fourth week of season ticket sales sent "Where's Charley?" down to \$48,000 last week at the Philharmonic Auditorium. Tally was still on the profit side of the ledger however, and a similar figure is expected for the current and final frame, which is devoid of cut-price tickets.

"Tartuffe, The Impostor," which opened last Tuesday (15) at the Ivar, will finale this Saturday (26) considerably in the red. Tally for the first six performances was a pale \$1,700, considerably below operating costs.

Roberts' Neat \$24,400 In Second D.C. Week

Washington, May 22.

"Mister Roberts" chalked up a neat \$24,400 for its second week at the Gayety Theatre, almost \$3,000 better than its initial stanza.

Although "Roberts" was originally announced for three weeks, it is remaining for a fourth. It would be the first attraction to remain that long since the house turned to legit. "Roberts" is the final booking of the season. Gayety is not air-conditioned.

'Girl' Exits Boston On Roaring Note With \$2,200

Boston, May 22.

Hib's only legit, "The Roaring Girl," at the Brattle, Cambridge, wound its three-week run at the 460-seater, grossing near \$2,200 for its finale. House is scaled at \$3,60 weekends and \$3 during the week.

Play, which ran into censorship trouble with the local cops following its preem, necessitating a scissoring job, ran afoul of the law again when Elliot Norton, Post's drama critic, termed Jenny Lou Lane's reading of her lines "objectionable." Constabulary moved in again, demanding further toning down. However, play was allowed to complete the stanza.

Immediately ahead are the Brattie's production of "Love's Labour Lost," opening tomorrow (23) and Milton Berle's producing fling, Booth Tarkington's "Seventeen," set for May 28 preem at the Shubert.

GALVESTON PIER SHOW

Galveston, May 22.

The Summer Circle Theatre, new dramatic group organized here, will make its bow June 15 with presentation of "Our Town," to be given on the Galveston Pleasure Pier.

Adrian Hall will direct the group.

Plays Abroad

Fancy Free

London, May 17. Val Parnell production of revue in two acts (10 scenes). Stars Tommy Trinder, features Pat Kirkwood, Tommy Moore, Phil Gordon, Basil Thomas, Muriel Phillips, Gordon, Paul Green, additional numbers. Manning shows. Michael Carr, Norman Newell. Staged by Charles Henry under supervision of Val Parnell; dances and ensemble, Joan Davis; artistic direction and lighting, Alec Shanks; decor and costumes, Eric With, Tommy Trinder. Pat Kirkwood, Bobby Brandt, Alan & Blanche Lund, Ken Whitemore, Joe Lee, Nancy & Molly Munks, Will Carlisle, John Bayless, Albert Chapelle, George Mitchell Quintette, Irissa Cooper, Jennifer Jayne, John Morley, Jack Parnell orch. At Prince of Wales, London, May 18, '51; \$2 top.

This new revue may not be strikingly original, but it is given an exuberant and boisterous treatment which should guarantee its success as a Festival attraction. Tommy Trinder is, in himself, a powerful draw, but it is far from a one-man production. Good specialty acts, femme cast headed by Pat Kirkwood, and an effective chorus give full support. The production relies more on speed and color than on individuality in treatment. Trinder, of course, has the plum role and appears in about 10 of the 19 sketches. He is a master of timing, know his audience and indulges in periodic sly adlibbing to get the additional laughs.

Miss Kirkwood also has a prominent role, but she does most of her vocalizing in a hard and strident fashion. However, she gets an okay audience reaction.

On the specialty acts, the most effective was Bobby Brandt, who made a spectacular entry into the British field with a breathtaking acrobatic dance routine. Alan & Blanche Lund, a dancing duo from Canada, also scored a hit, firstly with their solo "Dance Moods" number, and subsequently with other members of the cast. Ken Whitemore, who plays almost everything from a miniature violin to a trombone, rates a few laughs, but generally disappoints. Nancy & Molly Munks contribute a brief, but effective acrobatic dance display. Joe Lee socks as a Trinder d-pian stooge.

Three starlets of the production, Irissa Cooper, Jenifer Jayne and Jean Bayless, do nicely with several numbers, and Jack Parnell, who leads the house orch., does a high-speed drum solo as an accompaniment to one of Brandt's dance routines. Will Carlisle, John Morley, Albert Chapelle and the George Mitchell Quintette complete the all-round cast. Myro.

The Thistle and the Rose

London, May 16.

Lionel & Denice, Ltd., production of new play in three acts (13 scenes) by William Douglas Home, Frederic Heron, Andrew Cruickshank. Directed by John Farnall. At Vaudeville Theatre, London, May 18, '51; \$2 top.

James IV Hugh Burden
Lord Angus Andrew Cruickshank
Margaret Tudor Josephine Griffin
Lady Surrey George Curzon
Lady Suffolk Catherine Salkeld
Margaret Tudor Patricia Gilder
Richard Whistone Bernard Miles
Doctor West Frederick Lester
Will Tunmer Maurice Brownlie
General de la Motte Kenneth Hinde
Janet Kennedy Valerie Hanson

This episodic historical drama, dealing with the bitter Anglo-Scottish strife in the 15th century, meanders unconvincingly through a series of situations which, though dramatic in themselves, lack striking clarity, and somehow fail to grip. Any interest it may arouse will be purely academic and its appeal would have been greater if designed for the Edinburgh Festival rather than for London.

Set in the turbulent days of the Stuarts and the Tudors, a distrustful truce is brought about by the marriage of Margaret Tudor, the 12-year-old sister of Henry VIII, to James IV of Scotland, who is mourning his murdered father and the mysterious death of his beloved mistress.

Hugh Burden makes a likable personage of the weak Stuart monarch, exhibiting a forthright courage and pride of ancestry but hardly indicates the great lover of repute. Andrew Cruickshank plays the scheming Lord Angus, forever a thorn in the royal flesh, with seasoned and effective realism, while

Frederick Lester gives a distinguished performance as the English ambassador.

The women have little to do but are graciously depicted by Josephine Griffin, Valerie Hanson, Sonia Holm, Catherine Salkeld, with Patricia Gilder making a pathetic figure of the child-bride. Direction is leisurely in keeping with the dialog and progression of the story, which detract from its impressiveness.

A Matter of Fact

London, May 15.

Molly May, Ltd., production of new play in two acts by Michael Clayton Hutton. Directed by Joan Swinstead. May 8, '51; \$1.50 top.

John Winter	John Phillips
Evelyn Winter	Jean Anderson
Laura Winter	Natascha Parry
David Winter	Brian Nissen
Carol	Peggy Liverby

A tautly strung murder play with no mystery, this unravels the tangle of a judge's daughter caught up in the intricacies of the law when her lover is murdered. Story is straightforward and holds interest, particularly for those who like this type of meller. With no marquee names, the play is well acted, but would need supporting prop of stellar cast if it moved down to the West End.

With a reputation as a "hanging" Judge, though strictly impartial and a man of integrity, a father is confronted with a *muder* problem in his own home, when his daughter, in love with a disreputable writer, is involved in a slaying. Her lover is found dead in his nearby apartment. The arrival of the murdered man's wife complicates and then clarifies the situation via her ultimate confession of the crime.

Small cast is admirably selected and unerringly directed by Joan Clem.

A Pin to See the Peep Show

London, May 15.

Peter Cotes' production of drama in two acts (13 scenes), by F. Tennyson Jesse and H. M. Harwood. Stars Joan Miller. Directed by Peter Cotes. Settings, Richard Lake. At New Belmont Theatre Club, London, May 8, '51; \$1 top.

Julie Almond	Joan Miller
John Ackroyd	Basil Rathbone
Herbert Berling	John Steiner
George Almond	Richard Coker
Mrs. Almond	Vi Stevens
Dr. Ackroyd	Alan Gordon
Ella	Tommy Owen
Lily	Bettie Dickinson
Bertha Starling	Doreen Richards
Natalie Lestrade	Pearl Dadawell
Gipsy Danvers	Althea Parker
Embry	John Westbrook
Lee Curr	Maurice Kaufmann

In this dramatization of the notorious Thompson-Bywaters murder trial of the early 1920s, the authors have given undue emphasis to the more sensational aspects. The censor's ban on the play restricts its presentation to private club theatres, and it is questionable whether commercial promoters would want to transfer it to a normal West End house even if the ban were relaxed.

The treatment is far too scrappy for discriminating tastes. Much of the first act, which builds up to the main drama, is slow almost to the point of being wearisome. In the second act, after the murder has been committed, the play comes to life, but is needlessly harrowing by the inclusion of two scenes in the condemned cell which can only appeal to the most morbid.

"A Pin to See the Peep Show" is adapted from her own novel by F. Tennyson Jesse and her husband, H. M. Harwood. It recaptures the intrigue between Mrs. Thompson and her young lover, Bywaters, which eventually led to the murder of her husband and the double hanging.

The performances of Joan Miller as the wife, varies from the indifferent to very good. She is at her best in the somewhat horrifying death cell scenes. Maurice Kaufmann, as her lover, and John Stuart, as her husband, handle the male leads moderately well. Remainder of the big cast is not given much opportunity.

Theatre-In-Round Set For Atlantic City Hotel

Atlantic City, May 22.

This resort is assured of one legitimate setup for the beginning of the season. Contract was signed last week (16) to bring a theatre-in-the-round to the Chelsea Hotel, on the boardwalk downtown.

Frances Oliver, of Baltimore, is producer and head of the corporation. She plans to stage her first show the last week in June. Larry Winters, a New York legit, will be general manager, Mrs. Oliver announced. She said a well-known Broadway director will be engaged to stage the shows.

Mrs. Oliver plans comedies or light entertainment, with a different show headed by a name star to be staged each week.

Meanwhile, two other spots which have housed shows remain a question mark. No bids have been made yet for the ballroom of the Auditorium, where shows have come in before. Place is expected to remain dark. It's believed that operators of the theatre which ran on the old Million Dollar Pier last season will make an effort again.

Johnny George Staging New Houston Alley Play

Houston, May 22.

Johnny Faye George, who staged "Summer and Smoke" last year, will direct "Angelica," new comedy by Ronald Alexander, which will premiere June 3 in Houston's Alley Theatre, semi-pro arena-type house.

Ronald Alexander's comedy, "Season With Ginger," made its world bow at the Alley last year. New play is a fantasy-comedy.

Off-B'way Show

Mississippi Legend (HOTEL SUTTON, N. Y.)

"Mississippi Legend," by Jacques Wolfe, is an engaging folk opera, well sung but badly staged in its current presentation by the Village Opera Co. at the Hotel Sutton. Preserving the incredible hero and episodic plot of the legend, this musical melodrama is doubtful fare for legit. It is too serious for musical comedy, too undramatic for musical drama. It could in time garner the kind of popularity "Down in the Valley" has had with civic opera groups.

The plot tells of the superhuman exploits of John Henry as a cotton-toting roustabout, as a railroad bully, and as a lover. Jacques Wolfe's score has strength, variety and the simplicity of a Negro spiritual; yet it does not serve to round out the pasteboard characters but to convey a general mood, whether the throb of the workers on the levee, the incantations of the voodoo, or the sensuousness of Basin Street. At certain points in the plot, pseudo-sophisticated modern dancing is thrust in, striking an incongruous note in a simple story. Instead of an orchestra, a full chorus sings from the pit, and inter-acts with the players on stage as well.

"Mississippi Legend" is based on the play by Roark Bradford, "John Henry," which appeared on Broadway in 1939. Cast's singing, especially that of Donald Johnston in the title role, is of a generally high quality. The acting ranges from adequate to amateurish. Ken Bloomer's sets show ingenuity and imagination.

Current Road Shows

(May 21-June 2)

"Courtin' Time" (Joe E. Brown, Billie Worth) (tryout) — Nixon, Pittsburgh (28-2).

"Kiss Me, Kate" (Frances McCall, Robert Wright) — Royal Alexandra, Toronto (21-26); His Majesty's, Montreal (28-2) (closing).

"Merry Widow" (Paul Henreid, Jane Pickens) — Curran, San Francisco (21-26).

"Mister Roberts" (Henry Fonda) — Geary, San Francisco (21-2).

"Mister Roberts" (Tod Andrews) — Gayety, Washington (21-2) (closing).

"Moon Is Blue" (Maggie McNamara) — Harris, Chicago (21-2).

"Oklahoma" — Forrest, Philadelphia (21-26).

"Seventeen" (tryout) — Shubert, Boston (28-2) (premiere).

"South Pacific" (Janet Blair, Richard Eastham) — Shubert, Chicago (21-2).

"Where's Charley?" (Ray Bolger) — Philharmonic Aud., Los Angeles (21-26) (closing).

Barn Ops' Fight

Continued from page 37

The Hayloft, near Allentown, Pa., will open for the fifth season June 11 and again will have an arena-style house. It will run for 12 weeks.

Terrell Circus Sked

Lambertville, N. J., May 22.

St. John Terrell's Music Circus will open June 9 for its third season on the bluff just outside town. The 16-week season will comprise 13 productions, opening with "Desert Song" and including two-week runs of "Annie Get Your Gun," "Finian's Rainbow" and, as finale, "Carmen Jones." Other bills will be "Rose-Marie," the Garrison Kanin-Howard Dietz version of "Fledermaus," "Vagabond King," "Merry Widow," "Irene," "Show Boat," "High Button Shoes," "Naughty Marietta" and "Brigadoon." The season ends Sept. 30.

Robert Jarvis will be stage director, Kenneth McKenzie will be choreographer and Oscar Kosarin conductor.

Playgoers Plan Lease Of Springfield House

Springfield, Mass., May 22.

The Playgoers of Springfield, a non-profit organization formed 10 years ago to revive the city's legitimate theatre, has taken a 30-day option to lease the Court Square when lease of E. M. Loew Theatres of Boston expires, Feb. 28, 1952.

Harvey Preston, Playgoers' prez, said a longterm lease will be negotiated with Gilmore Associates, real estate firm which owns the property, and that the Court Square will be made available to anyone who wants to rent it, from major booking agencies to little theatre groups. House has been used for films and vaude, on a split-week basis, with the Playgoers only able to get a top of a three-night and matinee stand.

This has kept some of the big touring companies out of Springfield, because most of them wouldn't consider anything less than a week.

Strawhat Notes

Woodstock Actors, Inc., has been chartered at Albany to operate the Woodstock (N.Y.) Theatre this summer. Bernard I. Greenfeld, filing attorney for the incorporation, is a director of the group. Mary Hunter left for Dallas last week to start preparations for the Starlight Operetta season, which she will direct, opening June 11. Incidentally, dancer Jill Melford, daughter of Theatre Guild business manager Peter Davis, will be a permanent member of the company. She last appeared on Broadway in "Bless You All."

Tresscott Ripley will be a member of the resident company this summer at Elitch's Gardens, Denver. Nancy Kelly, who was to have been female lead for the season, is remaining as star of "Season in the Sun," which recently received a reprieve and is continuing on Broadway indefinitely. She will also do the subway circuit engagements with the comedy and tour with it next fall. Cornelius Cotter will be general manager this summer of St. John Terrell's Music Circus at Lambertville, N.J., and will have the ditto assignment with the holding company, Music Circus of America.

Kay Francis, who will star in a tryout of "George Oppenheimer's Mirror, Mirror" at the Westhampton (L.I.) Playhouse the week of July 9, has an option on the play for Broadway. Mrs. Maude Hartwig, who has operated the Ogunquit (Me.) Playhouse for many years, has sold the strawhat to John Lane, formerly an actor there, who was associated with her in the management last summer.

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Future B'way Schedule

"Oklahoma," Broadway, May 29 (touring).

"Seventeen," unspecified theatre, week of June 11 (rehearsal).

"Courtin' Time," National, week of June 13 (rehearsal).

"Two on the Aisle," Hellinger, July 12 (rehearsal).

"Saint Joan," Cort, Oct. 4.

Salvatore Guida dancing at Barizon Plaza, N. Y., Friday (25) ... Olga Balasenowich singing dance recital at Masters Theatre, N. Y., May 27 and 28.

Arthur Treacher in "Clutterbuck."

St. John Terrell's Music Circus at Lambertville, N. J., will open June 9 with "Desert Song."

Robert C. Jarvis will be the director there this summer.

Literati

Nonescholar Newsbound

Journalistic phenomenon is Orrin E. Dunlap, N. Y. Times correspondent in Niagara Falls, who at the age of 90 has been a stringer for the daily for almost 70 years. Dunlap, who is father of RCA vice-president Orrin E. Dunlap, Jr. (quondam radio editor of the Times and author of several books on radio and television), started working for the paper at the age of 22 when he first reported the daredevil stunts over Niagara that made headlines in the '80s.

Dunlap pere was a camera enthusiast and on Sept. 6, 1901, he took pictures of President McKinley when the latter was at Niagara. That night, while Dunlap was developing his negatives, he got the flash of McKinley's assassination. He filed stories for leading Gotham papers and his photos, among the last taken of McKinley, were printed around the world.

Nonagenarian reporter is noted for his accuracy. In 1889, when Steve Brodie claimed to have gone over the Horseshoe Fall and newspapers gave the yarn bold headlines, only Dunlap insisted the claim was false—and Brodie later admitted his hoax. More recently, in 1946, the Associated Press sent out a story of a slide which had transformed the Falls' shape on the American side. Dunlap disputed the AP bulletins, and the next day the association came out with a retraction.

32-Page Book Store Ad

Saturday Review of Literature next Nov. 17 will publish a 32-page ad for Brentano's, one of the largest book ads ever to be run in a U. S. publication. Deal is part of a coordinated and merchandising operation, with the 32-page ad section to be supported by newspaper ads in the N. Y. Times and Herald Tribune, two pages in the New Yorker, pages in two other dailies, and radio spots over NBC. Publishers are cooperating with the book store, but the ad pages will not mention any publishers' names.

Copy, executed by Colonial Advertising, will omit pictures of the books but will instead stress their ideas. Also, in addition to new books, the ad will feature tomes that have been read for years.

Merchandising effort includes store windows planned around the books. Ad in the May 26 issue of SRL details the campaign. Copies are being flown to Cleveland in time for the annual meeting of the American Booksellers Assn.

Rinehart-Barnes Combine

Rinehart & Co. has acquired a substantial interest in A. S. Barnes & Co., one of the oldest publishing houses in the country (established 1838). Firm has primarily published books on sports.

One of the main purposes of the deal is a consolidation of mechanical operations. Lowell Pratt will be prez of Barnes, in place of James W. West, resigned. No viceep has been named to replace Courtlandt D. Barnes, Jr., also resigned. Barnes editorial and sales offices will be at 232 Madison Ave., Rinehart's address.

'Maestro' As Book Club Bonus

"The Maestro," biography of conductor Arturo Toscanini, written by N. Y. Times music editor Howard Taubman and published by Simon & Schuster in April, has had a second printing of 3,500 ordered. First printing was 5,000, the quick reorder being a little unusual for a \$5 music bio.

Family Reading Club, a Double-day book club, has taken the tome as a July bonus selection for its readers, and will distribute a minimum of 40,000 copies.

Uninhibited Authors

N. Y. Herald Tribune has printed 20,000 copies of a booklet, "Authors Speak For Themselves," containing autobiographical sketches of 48 prominent literati. The pieces originally appeared in the daily's Sunday Book Review section last fall.

Newspaper is repeating the authors feature again this year, in the Oct. 7 issue. Among those who contributed to the 1950 issue were Ernest Hemingway, Somerset Maugham, Carl Sandburg, James Thurber and John Mason Brown.

Rodgers & Hart Song Book

A "Rodgers & Hart Song Book," comprising the onetime team's most famous tunes, with illustrations and color work, will be brought out by Simon & Schuster in September. The \$7.50 tome will be edited by S&S's Jack Goodman,

with foreword by Oscar Hammerstein, 2d.

S&S is also prepping a three-volume "Treasury of the Theatre," edited by John Gassner, containing plays from early classic days to the present. This will be out in October. Al Hirschfeld's "Show Business Is No Business" is due in September. In November, S&S will publish, probably in two editions, "Best of Fun in Bed," by Frank Scully, a collection of the best material from the earlier Scully "Fun in Bed" books.

Dust In Verse

Authors Guild of the Authors League of America reminds members that their assessments are due, with a four-stanza poem by Phyllis McGinley. Last verse goes:

"So, now the Ides of March are spent,
Send on your personal Percent.
Recalling with a smile that's arch,
It's Tax-deductible next March.
And then the flood, though gold or nickel,
Will not become an arid trickle.
In brief—since begging's dubious fun—
This is your Nudge for '51."

Stage Lighting

"Stage Lighting" (Macmillan: \$6), by Frederick Bentham, is one of a series of theatre reference books published by the London house of Sir Isaac Pitman & Sons, and distributed in the U. S. by Macmillan. Author, a lighting technician of a London electrical engineering firm, has written a technical study of theatrical lighting which will apparently be of value to backstage craftsmen of non-professional dramatic groups, rather than to designers and lighting men in the commercial theatre.

For the former, the book's simple writing and, in particular, its hundreds of photos, charts, diagrams and tables, should prove instructive and useful. Supplementary glossary and index should also be helpful.

Hobe.

CHATTER

Carle Hodge profiles "Big Joe" Rosenfield, N. Y. WINS disk jock, in July Coronet.

Herb Stein joined Walter Annenberg's Triangle Publications, with syndication in 12 cities.

Gene Fowler is calling the Jimmy Durante blog "The Schnozzola." It's due this fall via Viking.

George Biderman upped from Bantam Books' special sales director to ad-public relations director.

Albert Elias, N. Y. Compass music critic, is sailing for Europe tomorrow (Thurs.) to cover music for the paper.

John Cameron Swayze, NBC-TV newscaster, has 50 papers taking his column for the McNaught syndicate.

Leo A. Handel won the annual award of the American Marketing Assn. for his book, "Hollywood Looks at Its Audience."

Look publisher Gardner Cowles will speak at the American Jewish Committee-B'nai Brith dinner at the Waldorf, N. Y., June 20.

Novelist M. J. MacManus has been reelected prez of the Irish Book Assn. Group is proposing a big book fair for Dublin this fall.

N. Y. Daily Mirror inked Dr. Bruno Furst, memory training expert, to write a 14-article series titled "Stop Forgetting," to start in September.

Grace M. Feeley, formerly with the N. Y. World-Telegram & Sun's financial editorial department, joined fack firm of Robert S. Taplinger Associates.

"Now Is My Time," the 100th short story by Virginia Dale, novelist-short story writer, appears in the May issue of American Mag. Miss Dale authored "Honeyfogging Time," a novel which 20th-Fox bought, and which goes into production shortly.

Menken on TV

Continued from page 1

ugliness, as a peep into any average home will prove. Pictures, furniture, carpeting are all generally hideous and it's not all due to ignorance or innocence—he just delights in that sort of thing.

As to drinking, critic says he takes "every known alcoholic drink and enjoys them all." He's not overly partial to beer, as has been reported. When traveling he drinks the drink of the land. He wouldn't think of drinking beer in Italy or France; it's naturally wine there.

He has always been able to imbibe freely and with much pleasure, but lays down three basic rules: don't drink if you have work to do; never drink alone, and never drink while the sun is shining.

As to religion, Mencken says he personally has no feeling of sin. He is an extreme libertarian and believes in free speech up to the point where free speech begins to "collide with the right to privacy." He thinks America, which is supposed to stand for free speech, has very little of it, and that too many pressure groups are forcing propaganda on individuals wrapped up in their private and personal beliefs. Free speech has become "a limited right."

The Library's collection of Mencken's recordings may be condensed into a single record for public use, but there's nothing definite on it yet.

UPT-ABC

Continued from page 1

would be involved in the transaction because of the taxes involved. Previously, Noble's insistence on retaining a direct equity in ABC through retention of common share holdings resulted in the "deal off" ultimatum.

Despite Noble's statement of last week suggesting that the "For Sale" sign was being put back in camphor, Wall St. and industry speculation has continued rife all through the week concerning resumption of United Par negotiations.

CBS apparently retains its status as a "party to the second part" in the event a deal should be consummated, whereby it would emerge with a Chicago TV operation, since UPT already owns WBKB in that city.

UPT's attitude on the ABC-TV takeover is reported to be that "for once it gives the picture business a voice in television." When UPT president Leonard Goldenson was asked, "Does that mean UPT-ABC would get Paramount pictures on television?", he is reported denying that, adding, however, that the video outlets are "good protection for the picture theatres."

House Reviews

Continued from page 1

Chicago, Chi

bit more, using hat switch for more laughs.

Rudy Cardenas is another spotlight stealer with amazing juggler coming up with some more new tricks since his last stint here last year. Working at top speed, he reveals some neat timing and muscular control, especially with his multiball spinning. Has a new trick with flipping cocktail shakers into each other, throwing as many as six at a time. Finishes strong with fast hat switch.

Sportmen Quartet, backed ably by pianist Charles Bagley, leans heavily on comedy special material type tunes, doing only one number straight. Oddly enough, that comes off the worse, receptionwise. Fugitives from Jack Benny program start off with a hello number, heavily larded with "LSMFT" commercials, including a recorded phone call from Benny. Change of pace is "Whiffenpoof Song." While it gets a good hand it's a bit restrained for these lads. They get back into the comedy lik again with another tune, then do a round on "Goodnight Ladies" for a rousing clincher.

Louis Basal continues his brisk batoning but omits an orch number with this revue.

Zabe.

Hippodrome, Balto

Baltimore, May 19.

Ames Bros (4); Eileen Barton, Bud & Cece Robinson, Stan Fisher, Martin & Florene, Jo Lombardi House Orch (12); "Blue Blood" (Mono).

This is a solid layout, overboard on vocalizing, but entertaining in its overall effect. Emphasis on recording draw is indicated by presence of both the Ames Bros. and Eileen Barton on the same card. A lot of pop tunes are utilized between them. A situation like this would certainly have occasioned a fast run for rehearsal time in the old days, but it's taken in stride in the haphazard throwing together of so-called vaude currently on tap.

Jo Lombardi's house orch is on stage and provides stellar support

SCULLY'S SCRAPBOOK

By Frank Scully

Hollywood, May 17.

From a town of name-droppers, Hollywood has turned to dropping names. That is to say, from trying to build prestige by name-association to trying to forget they ever knew the tarnished celebrities. The people who in 1948 were saying, "I heard Larry Parks tell a funny one at the Actors Lab last night," are now switching it to "I ran into a funny twist of the 'Old Soldiers' story last night."

Not only are names being cut from conversation pieces, they are being dropped from payrolls and credit sheets. Namechanging isn't going to help. Even gardeners are going to have to take loyalty oaths the way things are going. In fact, I don't see a livelihood on any level for those who have gone through a Congressional wringer and left a carnage stain behind them.

Several times in recent days I ran into names among credit titles that must have left a lot of checks red, if you'll pardon the expression. One picture had three names that had been rated as Communist card-carriers, according to one witness testifying before the Un-American Activities Committee.

Confessions In Vienna

One of the names was Frank Tuttle. However, in this case it belonged to another Frank Tuttle, a cutter, not a director. But how are his in the mix expected to make such fine distinctions? By now Columbia is probably swamped with letters demanding how dare they hire Paramount's director as a film editor? Don't they know he has been called a Communist by Congressional investigators?

Such irrelevances can be so distracting that a mind wandering down these memory lanes may never get back to the picture. The more one Congressional committee unwound the armatures of their witnesses, the more I found myself at one with Thomas Merton. He said he suffered from "a kind of amnesia which made him feel that nobody knows who anybody is and that all our false identities, which we have made up for ourselves, have ceased to matter and serve only one purpose, to get us into trouble."

All this may sound like a lot of Pirandello, but it's Merton, because I copied it out of a piece he recently wrote for Commonwealth. He is now Father Louis of the Trappists but he was once a college Communist at Columbia and, like many of those who have been testifying in Washington, got over it years ago.

Time For Everything

In this connection the difference between public approbation and condemnation seemingly is timing. If you were a Communist or sympathizer about the time "Of Thee I Sing" was making the American way of life ridiculous, you were proud of it. If you were still way over there in 1944 when this country and Russia were allies, you sort of looked down your nose like a Brahmin at latter-day converts. You snickered at those benighted voters who got in a rut on reaching their majority and stayed in either the Democratic or Republican wagon track. But by 1947 if you still kiddingly called a comrade "tovarich" it was time to begin doing it out of the side of your mouth. By 1950 it was time to change, scram, go underground, or develop amnesia. It became the worst epithet one man could throw at another.

Fortunes could be amassed in libel actions by people wrongfully accused in this way. But it so happened that while it was libelous to be called one it was legal to be one. How could it be libelous to be called something that was legal? Some courts held it was, nevertheless, but when certain states outlawed the Communist party your tongue or pen were putting you in double jeopardy if you called a man who wasn't one a Communist.

This gave rise to one of my better bon mots, to wit: "A Communist is a guy a Republican has just found out is a Democrat."

Oddly, guys who were reactionaries all their lives, regardless of party, have now taken on halos. This is because few people have enduring standards of right and wrong. The rest can't help but use the contrast-method of judging men and issues. Thus, as the advanced thinkers advanced deeper and deeper in the Colorado mud, the rock-bound reactionaries loomed in the public mind as paragons of virtue.

How's That Again?

I often wonder if I am the only one who has been able to view all this with Chekhovian detachment. I have known all sorts of people over half the world and have yet to find one all bad. Sometimes those who hated each other most had most in common. That was equally true of those at the top as those at the bottom. You can find power-hungry dictators on all levels in all countries, in all political parties, in all trades, professions, arts and industries.

On the other hand, you can find gentle and democratic fellows among those whose political ideologies are neither gentle nor democratic. For this reason it is better to judge people as people and not so much by what they say they are. If you know where you're going it doesn't matter if they keep step with you for a while. Sooner or later they will come to their fork and you to yours. But if you don't know where you're going, that's when you get into trouble.

I have often asked guys whose life was all relativity and no roots, "What would you do if a Negro sat beside you in church. Or a Communist? Would you get up and go out? Or would you move over?"

It's amazing how many would get up and go out. Some would even rush to a phone booth and call the FBI. Yet what solution is this? Is it to be assumed that FBI men are made of different stuff? If they are immune from this particular kind of infection, why aren't some of us? Do you think it's only people, never doctors and nurses who go down with polio? Don't you know there are many who are immune to polio?

In "I Was a Communist for the FBI" a character played the part of a rattiest sort of a Red for nine years. Yet he wasn't infected.

Moscow, Round Trip

"I Was a Communist for the FBI" is "Mission From Moscow" made by the producers of "Mission To Moscow." I throw that in because it's at the root of the evil. Even producers haven't known where they were going half the time. Congressman Jackson (R) couldn't believe that John Garfield had never been approached to join the Communist party. Jackson said he himself was once solicited when he was making only \$32.50 a week.

But Garfield could have been telling the truth. I was never solicited and I had been weaving in and out of these Georgian tapestries for years. I suspect that I talked and even dined with far more the comrades than Rep Jackson (R) did. It's only a suspicion, of course, because I didn't ask them under oath if they were Communists, and it was plastered all over town that I was a lousy idol-smashing Democrat and went to church only for show. If not by Rep. Jackson (R), certainly by the sort of people who backed him.

Between me and the Communists, however, was an irreparable gap. I knew where I was going and my kingdom was not of this earth. Theirs was. It was therefore more likely that I would convert a Communist than that a Communist would convert me. In fact I did win back many of them.

to the bill, which opens with a sprightly dance stressing the jitterbug motif by Bud and Cece Robinson, smart-working duo. They pave the way nicely for Stan Fisher with his extra-solid harmonica stuff which he mixes up between classic and pop to provide a solid bogoff.

Last half is dominated by Eileen Barton and the Ames Bros. giving out with their trademarked platter hits along with a reprise of most of the top pops. In between is a puppet routine by Martin and Florene, who manipulate and synchronize their dolls to good results, with the bit of Durante a standout.

Broadway

Film comic Hugh Herbert in town visiting for a few days.

Meyer Davis to play in celebrities golf tournament in Washington, June 2 and 3.

Mike Frankovich in for a quickie from Rome, due back in Italy where he's producing.

Gypsy Rose Lee is veep of the Greenwich Village Humane League, animal clinic.

Mary E. Tuttie, RKO Theatres' personnel head, elected president of the Personnel Club of N. Y.

Eddie Cantor slated for an operation on the Coast next month, when he winds up his NBC-TV series.

The George Beckers on a three-week South American cruise. He's a theatrical attorney and vice-pres of Liberty mag.

Charles Reed Jones, ex-Republic Pictures pub-ad exec, now with Sun Dial Films, industrial and video producers.

Ed Gardner back to Puerto Rico following confabs with United Artists on release of his indie pic, "Man With My Face."

Lambs Club's annual memorial services for members who died in the two World Wars will be held this afternoon at 5 in the club.

Robert Pirosh, writer and director of Metro's "Go for Broke," due from the Coast tomorrow (Thurs.) for opening of the pic at the Capitol.

Wandering VARIETY mugs dept.: Herb Golden in from European vacation and Joe Schoenfeld back to Hollywood after Gotham holiday.

Horace McMahon due back on the Coast for a week's "Detective Story" "Par" retakes of part he created in the original Broadway.

George S. Kaufman, Abe Burrows and Frank Loesser readying another book musical for Feuer & Martin, as followup to their "Guys and Dolls."

Mario Tsattis, ex-Hurricane and La Conga nitery prop, back to the Coast where he is a winery distributor; also Coast agency for Tele-King video.

Since The Fitzgeralds moved to 1010 5th Ave., N. Y., they're mulling a billing for their new penthouse apt. Tossup is between Fitztenthouse or Chez 5thgerald.

Kenneth Thomson, television administrator of the Screen Actors Guild, in from Hollywood to attend annual membership meeting of the N. Y. branch of the Guild.

Vera (Mrs. Nate) Blumberg remaining on the Coast for the summer; the U prexy flew in over the weekend merely to greet the J. Arthur Rank-John Davis party.

Broadway p.a. Bill Doll becomes publicist for El Rancho Vegas, Las Vegas, this summer, doubling to Los Angeles to handle the publicity on "My L.A.," new legit musical.

Sen. Estes Kefauver appearing at Town Hall Monday evening (28), with the Atlantic Union Committee sponsoring. Senator will speak on "A Plan to End the Crime of War."

Eddie Foy to the Coast to gender Ray Bolger in "Where's Charley?" then plays the Bolger part for a couple weeks in Dallas prior to heading the show's London company.

Eddie Cantor scheduled as guest speaker for United Jewish Appeal's May Victory Dinner at the Hotel Plaza, N. Y., next Monday (28). Cantor's chairman for UJA Month.

The Bennett Cerf's new 44-acre manse at Mt. Kisco abuts the Billy Roses. He has a pool, tennis court, a river running through the grounds, etc. Cerf's take possession June 30.

Mike Todd, Jr., went from Lawrenceville Prep to Amherst and so did his ex-stepbrother, Norman Powell. 16. Latter is the son of Joan Blondell (ex-Mrs. Todd, Sr.) and Dick Powell.

Rudolf Bing, general manager of the Metropolitan Opera, sailing today (Wed.) on the Ile de France with Mrs. Bing, for three months in Europe. He's just finished his first season at the Met.

Lowell C. Wadmond, senior partner of law firm of White & Case, was named president of the Metropolitan Opera Assn. last week. George A. Sloan was re-elected chairman of the board.

Michaela Denis, wife of indie producer Armand Denis, became a U. S. citizen on Monday (21). She had been a British subject. Mrs. Denis serves as associate producer for her husband's productions.

The Ed Sulzbergers' daughter Susie is now Suzanne Dean professionally, set with the Theatre Go Round strawhat, Virginia Beach,

Va. (Equity company), following schooling with the Neighborhood Playhouse.

Composer Emmerich Kalman sufficiently recovered from a recent illness to sail on the *Liberte* next Tuesday (29) for a stay in Paris until June 15 and thereafter at Baden-Baden in the French Zone.

Lydia Minevitch en route to France to visit Borrah Minevitch, her father, now a permanent Paris resident. It's a birthday-engagement present her fiance is in the service; last time she was abroad was when she was five year old.

Winchell says "there's no one in the Stork Club I'm particularly anxious to see," so he's making it a real run at the Rooney, leaving Miami Beach the end of this month, with a D.C. stopoff, and due back in Gotham June 4 or 5.

Gus & Andy Ponares, operators of Gus-Andy's Restaurant, longtime hangout for vaudevers, last week purchased the restaurant property from the adjacent church of St. Mary the Virgin. Spot was bought subject to a \$55,000 mortgage.

In Oklahoma City, during her concert engagement there, Hildegarde ran into the Frank Lynches at their 23rd wedding anniversary party. He turned out to be ex-Keller Sisters & Lynch, vaudeville, radio and nitery standard act of years ago.

Lazare Wechsler, Swiss producer, motoring with his wife to Hollywood in a new car just purchased, and taking it back with them to Zurich in three weeks. Wechsler brought his new pic, "Four in a Jeep," to U. S. to finalize distribution rights.

Embarrassment of b.o. riches at the Copa (Martin & Lewis) and the hatbox La Vie En Rose (Celeste Holm) has made it tough on their p.a.'s with reservations (press or cash) for friends. Managements want to control both while the attractions are hot commodities.

Rouben Mamoulian due from Hollywood this week following stop-over in Philadelphia. Director has been working on revisions of "Gone to Earth." Powell-Pressburger British pic which David O. Selznick will release in the U. S. under the title of "Gypsy Blood."

N. Y. Police Department abandoned its plan to discontinue the W. 47th St. station and merge it with the W. 54th St. station, on insistence by the Broadway Assn., headed by Robert K. Christenberry, Hotel Astor's managing director, that the 47th St. station is needed.

Jack McInerney, Paramount Theatre ad - publicity director, ghosted an article in the N. Y. Morning Telegraph last Saturday (19) in which Dagmar kiddingly picked winners for the Preakness. Now he claims they were strictly her choices, all of them ran out of the money.

Ex-RKO casting director Ben Piazza's daughter Rita married to a Naval officer—aid to Admiral Strubel on the USS Missouri. She's currently doing TV-radio, under the professional name of Rita Lynn. Opera diva Marguerite Piazza, no relation, as has been some show biz misimpression.

Miami Beach

By Larry Solloway

Archie Robbins into Nautilus Hotel's Driftwood Room.

Billy Vine shifting to Sans Souci Blue Salis Room.

The Redheads, Lynn Fader head new show at Clover Club.

Bill Jordan's Bar of Music shuttered for six weeks, reopening in July.

New show at Sherry Frontenac features Larry Daniels, Sonora Shields.

Doc Marcus took over Sapphire Room in Belmar Hotel as host and entertainer.

Nino Yacovino, Chris Columbo, Marcella Davis in new Mother Kelly's show.

Tommy Dorsey's orch played one-nighter at Dinner Key Auditorium for Armed Forces Day dance.

Casablanca Hotel decided to close its Club Morocco while co-owner Red Pollack, who has been directing the room, vacations in Europe. Due to reopen in July.

Portland, Ore.

By Ray Feves

Delta Rhythm Boys follow Harvey Stone into the Clover Club for a one-week stand.

Connie Haines, Billy Bishop and Ann, and Vic Palmer at the Portland Home Show for nine days.

Jantzen Beach Park opened this week for evenings only during the week and all day on weekends.

Claudia Pinza into Amato's Super Club starting May 22. Arthur Lee Simpkin, set to follow next month.

London

Nancy Donovan off next week on a four-week trip which takes in Paris, Rome and Athens.

Margaret Phelan due in soon to open a four-week cabaret season at the Bagatelle Monday (28).

Jack Hylton signed Gigli for another tour in London and the provinces starting early in October.

"Will Any Gentleman," current attraction at Strand Theatre, reaches its 300th performance this week.

British actor Maxwell Reed going to Hollywood to play in "Flame of Araby" for Universal-International.

Phil Reisman planed home yesterday (Tues.) after a week of huddles with Robert S. Wolff, RKO local topper.

Emile Little, who acquired British rights to "Affairs of State" during his recent N. Y. visit, is also bidding for the "Moon is Blue."

Jerry Whyte arrived in London last week to begin preliminary casting for "South Pacific" which is skedded to open the Drury Lane this fall.

Allyn McLerie coming to London to play in Warner's production of "Where's Charley" opposite Ray Bolger, filling the role she created on the stage.

Harold Fielding, whose venture in bringing over the Boston Philharmonic Orchestra last year cost him \$60,000, is seriously considering quitting the concert impresario field.

Lou Wilson, Prince Little's general factotum, who has been away for five months in New York, where he originally went to get married, is not expected back. Reported that he will rejoin the William Morris office in the TV section.

Kenneth Spencer is to make two gala appearances in the Festival of Cannes and Festival of Biarritz. After which he will make a special appearance in Italy so as to be seen by the boss of the Scala, Milan, with view of being signed for operatic season at the Scala theatre.

Philadelphia

By Jerry Gaghan

Sid Caesar, Imogene Coca, Peggy Wood and Buddy Rogers here for the TV Digest popularity awards at the Warwick Hotel today (Wed.).

Rouben Mamoulian planed in from the Coast to check up on "Oklahoma," currently at the Forrest, before that musical returns to Broadway.

The Rainbow Terrace, largest of the suburban outdoor dine-and-dance patios, reopens at Strafford, Pa., tomorrow (Thurs.). Spot features name bands.

Maurice Kelly, who plays Will Parker in touring "Oklahoma" company, winds up at the end of local run (26). He'll be replaced by Walter Donahue.

Eugene Ormandy, conductor of the Philly Orch, left (16) for Europe for his annual vacation in Switzerland and to fill a series of conducting dates on the Continent.

Lionel Hampton presented a trophy to the Crime Prevention League of Philadelphia on the stage of the Earle Theatre (15). Hampton trophy is to be given an outstanding team or athlete.

Havana

By Jane Wolf

Helen Forrest opened at Tropicana nitery.

Carol Channing vacationed at the Nacional.

Jack Dempsey refereed a wrestling bout at Sports Palace.

Alicia Alonso Ballet at the Blanquita cinema, 6,000-seater which sold out at \$2.

Berry Bros. socko at Tropicana nitery for two-week stint.

Frances Langford at new Hotel Varadero International.

Cab Calloway doubled his Montmartre nitery appearance at the Alkazar cinema and a stint on Bacardi-sponsored radio and TV on CMQ.

Fashion show at the Nacional under joint sponsorship of a Havana charity. Nacional Airlines and Washington's Hecht Co. was filmed and televised on the Camel Caravan.

John Wayne and wife, Esperanza Bauer, flew in for a vacation at the Nacional in the Howard Hughes Catalina flying boat, the "Flying Leatherneck." The party was making a flight through the Antilles.

First production of Honegger's opera, "Jeanne d'Arc," in the open Cathedral Square set in front of the cathedral. Thomas Mayer will conduct the Havana Philharmonic, using Cuban singers and chorus conducted by Paul Cronka. Con-

cert is sponsored by Ministry of Education; cuffo adminish.

Pro Arte sponsoring series of three operas with Met singers, Havana Philharmonic Orchestra conducted by Joseph Rosenstock and local chorus trained by Paul Cronka. "Otello" a sellout, with Mario Del Monaco, Delta Rigal and Leonard Warren singing for an all-subscription audience. "La Boheme" is open to the public at \$6 for non-members, with Tagliavini, Sayao and Scarfe in top roles. Last public performance is May 24, with Rigal, Poleri and Scarfe in top roles, National Ballet under Alberto Alonso assisting.

Kansas City

By John Quinn

Folly Theatre, burlesque house, closed for the summer.

Helen Jepson in to warble at a private concert for Missouri Bankers convention.

Barney Joffee, Tower Theatre manager, back home after a two-week siege in hospital.

Smiley Burnette doing two shows at Ashland Theatre during his one-day personal appearance stop here.

Les Durand joined Consolidated Agencies as booker and buyer. He formerly was manager here for Film Classics.

Stanley Ackerman directing and playing "The Man" as finale of the season at the Resident Theatre, with legit running May 20-27.

Last minute addition to Allied Theatre Owners convention program here May 15-17 is Margaret Sheridan, femme lead in "The Thing."

W. D. Fulton took over operation of first-run Electric Theatre, Kansas City, Kan., on a working arrangement with the owners, principal one of which is Mrs. Frank Grubel. Gives Fulton control of two of three principal houses on the Kansas side, since he also owns and operates the Avenue.

Cleveland

By Glenn C. Pullen

Johnny Hodges' quintet at Skybar Club for week.

Don Cornell doing vocal seven-day stand at Main Street Club.

George Szell, conductor of Cleveland Symphony Orchestra, bought seven-bedroom mansion for about \$40,000.

Criss Cross, vaude-club ventriloquist, invented non-skid tire at home here and finally got Goodrich Rubber Co. interested in it.

Bill Gordon, WHK deejay, invited by 20th-Fox to take short role in its film about disk jockeys. Going to New York for two-day camera stint.

Diana Douglas, formerly Mrs. Kirk Douglas, set for two lead roles in new Chagrin Falls strawhatter being readied by William Van Sleet and Paul Marin.

Frederic McConnell, Play House director, closing production of "O Mistress Mine," "There's Always Juliet" and "Room Service" as well as his 35th winter season Sunday (27).

Warner's Allen made a last-minute cancellation of "Queen for a Day" (UA), slated to open last Saturday (19), but went through with its radio "Q.F.A.D." contest because of tie-up with WHK.

Birmingham

By Fred A. Woodress

Drama director Arnold Powell copied rave reviews on his special production of "Darkness at Noon" last week at Birmingham-Southern College here.

Felicia Metcalf, who authored "Come Easy" in the 33 Broadway season, sent a whodunit, "Two Weeks Before Murder," to her agent, Frieda Fishbein.

R. M. Kennedy, who owns the Strand here and several other Alabama theatres, started bidding for first-run films in Birmingham and snagged "Caruso" (M-G) as one of his first. He'll spend more than \$150,000 to convert the legit Temple into a film house next year.

Ottawa

Maurice Chevalier in town for two nights.

Hamid-Morton Circus into Auditorium for week.

Benny Goodman to follow Three Suns into Standish Hall.

Cammie Howard's band into Lakeside Gardens for summer.

Canadian Repertory Theatre shuttering for summer, cast springing to strawhats coast to coast.

John Delavignette remains as business mgr. of the Ottawa Philharmonic, declining fifth term as Ottawa Music Festival prez.

The Three Suns, two-weeking at Standish Hall, turned up at the Ottawa Philharmonic Orchestra benefit auction at the Coliseum.

Ruth St. Denis did a guest Mother's Day private recital last week, prior to her performance Sunday (20) at Civic Opera House.

Hollywood

Clifton Webb to Honolulu on vacation.

Agnes Moorehead divorced Jack G. Lee.

Milton Pickman planed in from London.

Julius Tannen celebrated his 71st birthday.

Louis Calhern leased a home in Beverly Hills.

Ned Brown hospitalized with appendix trouble.

Perc Westmore recuperating after heart attack.

Fred Hamilton joined Paul Small agency as an associate.

Karl Herzog returned from Cinecolor conferences in N. Y.

Hannah Williams filed suit to divorce Thomas J. Monaghan.

Bill Jacobs returned to his producer desk after a hospital siege.

Michael O'Shea and Virginia Mayo vacationing on their Arizona ranch.

J. Carroll Naish in from N. Y. where he appeared in TV guest spots.

Eve Arden, Diana Lynn and Mel Ferrer touring California army camps.

John C. Flinn checked in at Monogram after seven weeks in the east.

Arnold Stoltz appointed ad-pub chief for Bill Boyd's Hoppyland amusement park.

Dora Maughan in town to huddle with Elsa Lanchester on material for a nitery tour.

Carmen Miranda on siesta at her Palm Springs home after a three-month stage tour.

Peter Shaw joined Edington-Cloutman as head of newly created literary department.

Bill Yates lining up entries for Republic Studio Club's annual golf tournament, June 30.

Kathryn Grayson leaves for Honolulu June 3 for a combined vacation and concert tour.

Gene Raymond reported for a short tour of duty as a major in U. S. Air Force Reserve.

Edward Kay orch making a second tour of Army hospitals, with Frances Farwell as vocalist.

Dick Powell and June Allyson will spend a week in Sun Valley before going on a Honolulu vacation.

Don Hartman will emcees broadcast of Annual Achievement Awards dinner of Screen Directors Guild.

Juan Jose Guthman in from Buenos Aires to gender Hollywood as proxy of Cinematografica Inter-American.

Doris Day, Patrice Wymore, Dick Wesson, Gordon MacRae and Gene Nelson put on a show for wounded GIs at Travis Air Force Base.

Paris

By Maxime de Beix
(33 Blvd. Montparnasse)

Bob Hope touring Germany.

Sam Marx shooting exteriors around Paris.

Margaret Gardner working on "White Road" on the Riviera.

Irene Izam, San Francisco Opera ballerina, reciting at Salle Playel.

Roberto Rossellini to make his "Europe '51" in Rome instead of Paris.

Errol Flynn offered facilities by King Farouk of Egypt to make a picture there.

Harold Smith, ex-Motion Picture Assn. exec, back and visiting with his mother-in-law in Normandy.

Gladys L. (Mrs. Edward G.) Robinson's opening at the Andre Weill art gallery a real Paris event.

Nuit du Cinema at Gaumont Palace, with all French stars in Paris attending; Claude Dauphin stopped the show.

Jean Paul Sartre rehearsing his new play, "Devil and God," at the Antoine. Pierre Brasseur, Maria Casares, Jean Bilar and Marie Ollivier head east, Louis Jouvet directing.

Chicago

Balaban & Katz prexy, John Balaban, to New York.

Harry Davies leaves "Borschtapades" as press agent. No replacement set.

George Jessel in for American Federation of Labor show at Soldier Field.

Tommy King back as publicity head for Chicago Stadium after a stint in the Marines.

Jimmy Durante, current at Chez Paree, led "I Am An American Day" parade here last week.

Original manuscripts of late John Alden Carpenter, Chi composer, turned over to Library of Congress.

Norman Siegel, Paramount studio publicity chief, steered 11 Par starlets into town last week as part of national tour.

Ruth St. Denis did a guest

OBITUARIES

S. SYLVAN SIMON

S. Sylvan Simon, 41, film producer and director, died of a heart attack May 17 at his home in Beverly Hills. Death was unexpected, as he had worked that day at the Columbia studio and was apparently in good health.

Simon's theatrical career started at Columbia University where he directed a student play, "Girls in Uniform." His father, David Simon, was a stage producer and later a film exchange executive.

Moving to Hollywood in 1937, Simon started his film career by directing "A Girl With Ideas." For 10 years he was under contract at Metro, where he was instrumental in launching Lana Turner on her starring career in "These Famous Girls" and "The Dancing Co-Ed." He also directed "Whistling in the Dark," which resulted in stardom for Red Skelton.

Other films on which Simon functioned, either as producer or director, were "Lust for Gold," "Thrill of Brazil" and "Rio Rita." For the last three years he had been under contract at Columbia where he produced such pictures as "The Fuller Brush Man" and "Born Yesterday."

Wife, the former Harriet Berk, and two children, Susan and Steven, survive.

VINCENT MARKEE

Vincent Markee, 53, press agent and former vaude performer, died in N. Y. May 17. Markee began his vaude career as an assistant to the late magician, Harry Houdini, and then joined the Kimball City Four and the Newboys Quartette, vocal groups. He also appeared in character roles with Dalton Bros., McCall Bridge and Wilbur "Bing" Cushman stock companies.

After leaving Cushman, Markee sold country fair attractions for Barnes & Carruthers, Lew Rosenthal and Ernie Young. He later became an advance man for carnivals, including Rubin & Cherry, Gold Medal and other shows. Markee also held such varied show biz jobs as running the show at the Little Club, Shanghai, and managing Count Berni Vici's all-girl orch. He helped promote the Midget Village and Oriental Village shows at the Chicago World's Fair and the Whiteway Casino at the N. Y. World's Fair. For the past 10 years he operated a publicity office in N. Y.

Wife, two children, parents and several sisters survive.

FRANK McGLYNN

Frank McGlynn, 84, stage and screen actor, died in Newburgh, N. Y. May 17. He appeared in the title role of John Drinkwater's play, "Abraham Lincoln," in 1919 and continued to portray the Great Emancipator in various screen assignments until he retired in 1941. He had the role of Lincoln in such pix as "The Littlest Rebel," a Shirley Temple starrer; "Union Pacific" and "The Prisoner of Shark Island."

McGlynn made his stage debut in 1896 in "The Gold Bug" at the Casino Theatre, N. Y. After touring several years in "Under the Red Robe," he joined the late Charles Frohman's companies in "The Only Way" and "Rupert of Hentzau." After his appearance in "Abraham Lincoln," which ran in N. Y. and on the road for three years, he appeared in such plays as "Steadfast," "Catskill Dutch" and "That Awful Mrs. Eaton." Among his other film roles were "Search for Beauty," "Are We Civilized?" "Little Miss Marker" and "The Mad Empress."

Surviving are four daughters, a son and seven grandchildren.

PHILIP J. WOOD

Philip J. (Pete) Wood, 63, executive secretary of Independent Theatre Owners of Ohio, died May 20 in Columbus, O., of a heart attack.

Wood, who had helped organize ITOO in 1923, when the Motion Picture Theatre Owners of Ohio folded, was its first and only secretary. Much of his time was spent in lobbying for theatre owners in the state legislature. Martin G. Smith, Toledo, has taken over Wood's office in Columbus until a successor is chosen.

Wood, formerly a public relations man, was assistant director of Ohio War Savings Committee in World War I and later state manager of "March of Dimes" campaigns. Services were held May 22 with ITOO directors serving as pallbearers.

Survived by widow, son and two daughters.

MRS. ARTHUR KOBER

Mrs. Margaret (Maggie) Froenke Kober, 37, wife of playwright and actionist Arthur Kober, died May 16 in Beverly Hills of multiple sclerosis after an illness of over five years.

Mrs. Kober was long bedridden and her battle for life was a show biz saga, as was her husband's devotion. She was stricken with the "Lou Gehrig disease" (ossification of the bone structure), and for years the Kober home was virtually a miniature hospital in an effort to have her regain mobility of limbs. Her brother-in-law was Erich Leinsdorf, the symphony conductor. Kober's first wife was playwright Lillian Hellman.

Besides her husband, a daughter, Cathy, 7, survives.

JOHN T. MCINTYRE

John T. McIntyre, 79, playwright-novelist, died May 20 in Philadelphia. McIntyre's plays included "The Wedding Journey," written with Arnold Daly, and "A Young Man's Fancy," produced by George Tyler in 1919 with Alfred Lunt and Lynn Fontanne as the leads. A later production of "A Young Man's Fancy" starred Jeanne Eagels and Philip Merivale. In 1936 McIntyre won the all-nations prize novel competition sponsored by the Literary Guild, Farrar & Rinehart and Warner Bros. for his novel, "Steps Going Down." Some of his other books were "Blowing Weather," "Shot Towers," "Slag," "Ferment" and "Signing Off."

LAURA WALKER

Mrs. Francis Randolph Mayer, 53, actress-playwright who was known professionally as Laura Walker, died May 17 in New York. She appeared in "The Bubble," "The Man Who Came Back" and understudied the late Laurette Taylor in "The Glass Menagerie."

For the past two summers Miss Walker appeared in stock at Cape May, N. J. She authored two Broadway plays, "Dr. Monica" and "Among Those Sailing."

Survived by husband, a daughter, two sons and a brother.

GEORGE OTTO FREY

George Otto Frey, 69, former director of music at Girard College and a soloist at the White House during the administrations of Theodore Roosevelt and William Howard Taft, died at his home in Ardmore, Pa.

Frey played with many musical organizations, including those of Victor Herbert, Patrick Conway and Arthur Pryor, and was a member of the U. S. Marine Corps band.

Wife, a son and daughter survive.

DAN HORNSBY

Dan Hornsby, 31, pioneer Atlanta radio entertainer, died May 18 in that city. For years he appeared on station WSB, Atlanta NBC affiliate, and was best known as leader of an instrumental and singing group called the Bambu Baker Boys.

After leaving WSB, Hornsby was associated at various times on the program and commercial staffs of WGST, WCWN and WATL.

Wife and three children survive.

PERRY J. DILLON

Perry J. Dillon, 73, trombonist and secretary of Local 118, American Federation of Musicians, Warren, O., for more than 25 years, died May 18 in Warren. He played at the old Warren Opera House and the Robbins Theatre, and also was a member of the old Gilliland's band. He was the last living charter member of the union.

Widow, daughter, sister, and two brothers survive.

HARRY K. HECHT

Harry K. Hecht, 68, motion picture theatre owner in northern New Jersey, was killed May 17 in an auto crash in Passaic, N. J. He owned the Lincoln and Palace Theatres in Passaic, the Plaza in Totowa, and the Allwood in Garfield. He was credited with the construction of the first nickelodeons in Passaic and Paterson.

Surviving are his wife, two sons, a daughter, a brother and two sisters.

FELIX R. MENDELSSOHN

Felix Robert Mendelsohn, 60, concert cellist and great-grandnephew of composer Felix Mendelsohn, died May 15 while giving a concert at Cadoa Hall, Baltimore.

Mendelsohn came to the U. S. from Germany in 1937 and made a number of appearances in New York conducting the Mendelsohn

String Orch and other groups. Since 1942 he had played with the Baltimore Symphony.

WILLIAM (BILLY) SARDELL

William (Billy) Sardell, of the comedy team of Rose and Dell, died recently in Hopedale, Mass., where he and his wife resided since retiring from the stage 10 years ago. Long a performer, he toured the world and was with the Ringling Bros. and Barnum & Bailey Circus for two years.

Wife, son, four brothers and a sister survive. Interment was at Hopedale.

CHARLES TRILLER

Charles Triller, 88, chairman of the board of the N. Y. Philharmonic-Symphony Society, died May 21 in N. Y. Triller was active in Philharmonic affairs for 30 years, serving as trustee, treasurer and v.p. He was elected chairman of the board in 1945.

Three sisters survive.

WELDON HEYBURN

Weldon Heyburn, 46, stage and screen actor, died in Hollywood May 18. Heyburn appeared in several films but his Hollywood career was allegedly handicapped because of his marked resemblance to film star Clark Gable. His Broadway appearances included "Rain" and "Pagan Lady."

Heyburn was formerly married to silent screen star Greta Nissen and socialite Jane Eichelberger.

MARION MILHOLIN

Mrs. Marion London Milholin, former concert singer, died May 16 of a heart attack at her home in White Plains, N. Y.

In the first World War Mrs. Milholin organized the Metropolitan Quartet which entertained troops overseas. She had sung with the Met Opera chorus and with theatre orchestras in New York, and on transcontinental tours.

MAUREL BERNARDO

Maurel Bernardo, 71, former vaude comedian, died May 15 in New York. Billed as "The Great Bernardo," he specialized in dialect humor and quick costume changes. He also appeared in such legit musicals as "The Merry Widow," "Orange Blossoms" and "The King of Patagonia."

Wife survives.

HAPPY MOORE

Edward Thompson, 60, vaude actor who performed under the name of Happy Moore, died May 13 in New York.

Thompson also appeared in Olsen & Johnson's legit revue, "Hellzapoppin," and later played niteries as well as toured with the USO during the World War II.

FRANCIS ROGERS

Francis Rogers, 81, former concert baritone, died in New York May 15. He made his debut in 1898 and was credited with introducing "The Rosary" and "Invictus." In 1924 he joined the staff of the Juilliard Musical Foundation and taught there until 1947.

Wife, former monologist Corinne Barnes, survives.

ERNEST LOCKREY

Ernest Lockrey, Australian film exec, died in Sydney May 9 after a long illness. Lockrey was with Warners for a span as general sales manager, switched to British pix with British Dominion Films, later joined Metro and at time of his death was attached to Commonwealth Film Laboratories.

RUSSELL D. VALENTINE

Russell D. Valentine, 51, chief engineer of WQXR, N. Y., died in New York May 15. Valentine helped build the station's one-kilowatt and 10-kilowatt transmitters now in use at Maspeth, L. I., and with experimentation in high fidelity broadcasting.

Surviving are his wife, a sister and three brothers.

HOWARD C. RICHARDS

Howard C. Richards, Sr., of Thornton's Ferry, N. H., a musician for 47 years, died May 15 in Cristobal, Canal Zone, where he spent the winter.

Richards had been a member of the Nashua, N. H., Symphony Orchestra. He also taught percussion instruments for several years.

GUY HICKOK

Guy C. Hickok, 63, news editor for "Voice of America," died May 18 in Bridgeport, Conn. Hickok also had been director of international short wave for NBC and radio director for the Coordinator of Inter-American Affairs.

Wife, a daughter and a son survive.

MARGUERITE MERINGTON

Marguerite Merington, playwright-author, died in N. Y. May 19. She wrote "Love Finds A Way" for Mrs. Fiske in 1906 and later

published several volumes of one-act plays. One of her earlier dramas, "Letterblair," was a starring vehicle for E. H. Sothern. Her last book, "The Custer Story," was published in 1950.

M. JACK MEYER

M. Jack Meyer, 53, Columbia Pictures' art director, died in N. Y. May 20.

Before joining Col in 1936, Meyer was in the art departments of Ruthrauff & Ryan, Hodkinson, Producers Distributing Corp., Pathé and RKO.

ALFRED COUTURE

Alfred Couture, 67, who toured the world as a trick bicycle rider in vaudeville, died in Rochester, N. Y., May 15. He appeared with Al Jolson at one time.

A native of Canada, Couture had been a resident of Rochester about 40 years.

ANTHONY CIVITARESE

Anthony (Tony) Civitarese, 73, one of Pittsburgh district's pioneer exhibitors, died May 18 at his home there after a long illness. He built the Strand Theatre building in Pittsburgh in 1914 which he operated until his death.

Leaves widow and two sons.

ANN CRAIG

Mrs. Ann Craig, former actress, a survivor of the Iroquois Theatre fire which took 375 lives in Chicago in 1903, died in Chicago, May 18. Mrs. Craig had been in the cast of "Mr. Bluebeard" at the time of the tragedy.

SAMUEL ABRAHAMS

Samuel Abrahams, 72, vet theatremowner, died in Chicago, May 18. He had been in show business since 1914, being one of the founders of Allied Theatres.

Survived by widow, two sons and daughter.

JAMES M. SHELLMAN

James M. Shellman, 62, former motion picture editor of the Baltimore Sunday Sun and more recently press agent for the New Theatre, died May 18 after stomach surgery.

Wife, son and daughter survive.

EDWARD A. KNAPP

Edward A. Knapp, 38, former circus acrobat, died at his home in Hillside, N. J., May 20.

Knapp had worked with the Barnum & Bailey Circus.

CHARLES HAIGH

Charles Haigh, 62, general manager of Egan Film Services for the past 10 years, died in Dublin, Ireland, May 14. At one time he was an exhibitor.

Wife and six children survive.

JAMES L. MCGRIFF

James L. McGriff, 30, a drummer for more than 25 years, died in Albany, N. Y., May 17, after a three-week illness. A native of Washington, D. C., he was a member of Albany Local, AFM.

IVAN LARSEN

Ivan Larsen, 47, special effects technician, was killed May 13 in a fall when a set collapsed on the Metro lot in Culver City.

TED BROWNELL

Ted Brownell, 61, manager of Birmingham's Muny Auditorium for the past 10 years, died in Birmingham, May 16. He was past president of the International Assn. of Auditorium Managers.

GEORGE M. EDGAR

George M. Edgar, 70, British actor and writer, died in London May 14.

Edgar appeared on the London and New York stage and wrote many vaude monologues.

EMILE WEITZ

Emile Weitz, 68, motion picture actor, died May 12 in Hollywood.

Dorothy Purkiss, secretary to John Glass, Hoyts' "Australia" general manager for 16 years, died in Sydney May 8 after a long illness.

Joan Lawrence, 25, wife of film producer-writer Clarence Greene, died at her Hollywood home May 18 after a lengthy illness.

Albert Mellinkoff, 63, theatre owner, died May 12 in Los Angeles.

Father, 66, of Phil Koury publicity director for Cecil B. DeMille, died May 2 in Hollywood after a heart attack.

Mother, 93, of Heywood Broun late newspaper columnist, died in New York May 15.

Mother of Jack Smith, singer, died of a heart attack May 16 in Hollywood.

Mother of Jack Smith, singer, died of a heart attack May 16 in Hollywood.

Clarence Selbrede, 57, for years

a member of RKO's studio police, died of a heart attack May 15 in Hollywood.

Joseph W. Collins, 50, theatre electrician, died May 16 in White Plains, N. Y.

Son, 80, of Emilie Waldteufel, the light-music composer, died May 19 in London.

MARRIAGES

Jacqueline Wilson to Dale Robinson, Hollywood, May 19. He's film actor.

Ada Leonard to George McCall, Hollywood, May 18. She's a television actress; he's a scripter.

Le Van Davis to Phil Selznick, Santa Barbara, Cal., May 20. He's a night club operator.

Jacqueline Propper to Vladimir Poreche, Gavoy, France, May 17. He's head of the French National Radio and TV.

Patricia Rose Bisson to Harold Carle, Rochester, N. Y., May 18. Bride is vocalist at station WWNB in Rochester.

Winnie Garrett to Harry Eisen, New York, May 16. Bride is a burlesque stripper.

Loretta Barnett Combs to John Agar, Las Vegas, May 16. Bride is a model; he's an actor.

BIRTHS

Mr. and Mrs. Edwin Bailey, daughter, Hollywood, May 12. Father is a radio director.

Mr. and Mrs. Saul Krieg, daughter, New York, May 17. Father is a publicist.

Mr. and Mrs. Ted Mills, daughter, May 9, Chicago. Father is NBC exec TV producer in Chi.

Mr. and Mrs. John D. Metzger, boy, Columbus, May 13. Father's WLW-C continuity director.

Mr. and Mrs. Joseph Parker, son, Los Angeles, May 14. Mother is Marilyn Hare, actress. Father is a television producer.

Mr. and Mrs. Charles Chaplin, daughter, Santa Monica, Cal., May 19. Father is the film actor; mother is former Oona O'Neill, daughter of playwright Eugene O'Neill.

Mr. and Mrs. Richard A. Moore, daughter, Hollywood, May 16. Father is director of television for ABC's western division.

Mr. and Mrs. Jack Miller, daughter, Burbank, Cal., May 16. Father is a film technician at RKO.

Mr. and Mrs. Blane Ballinger, daughter, San Antonio, May 14. Father is a staff member of WOAI-TV there.

Mr. and Mrs. Dave Hubbard, daughter, San Antonio, May 14. Father is an announcer on WOAI, AM-TV in that city.

Mr. and Mrs. Jerome Adams, son, Washington, May 13. Father is Metro exchange manager for the D.C.-Virginia area.

Dr. and Mrs. James De Witt, daughter, Washington, May 14. Mother, Kay, is vocalist with house orchestra of Loew's Capitol, Washington.

Mr. and Mrs. Carle Hodge, daughter, New York, May 16. Father is mag writer.

French HCL

Continued from page 2

already here is taken by hotelkeepers as portending a great season. Of course, the crowds now are in pensions and less expensive hotels. We went up to Eden Roc's fabulous Hotel du Cap yesterday for cocktails and except for a Col. Blimp perusing a Reader's Digest and a couple kids playing tennis the joint was like a tomb. On the other hand, we ran into trouble two nights in a row on getting accommodations in small "charming" type hotels.

Borrah Minevitch's place in the country near Paris, is quite fabulous in its crazy way. The joint is loaded with Flea Market props.

Minevitch's place is in a tiny town called Mereville 'pitch is that he's working to have it changed to Minevitchville'. In any case, he's staging a giant benefit show there for the local war vets. He's bringing in a band, a bunch of big names and all kinds of entertainment to make this the biggest thing that ever happened to the 800 people in town. The most that can be raised via the benefit, because of the small population and size of th. town's only hall, is \$6,000 francs (\$18). It's costing Minevitch 200,000 francs (\$600) to put the show on. One story is that it is a peace offering because of an electric garbage disposal unit which he recently had installed in his house. Every time he turns it on, all the lights in town go dim, including those in the local theatre, so that people can hardly see the picture. This has not made Minevitch popular with the patrons.

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